

CITIES OF GOLD • U.S. MANGA • CAT'S EYE • CRUSHER JOE

ANIME UK

MAGAZINE



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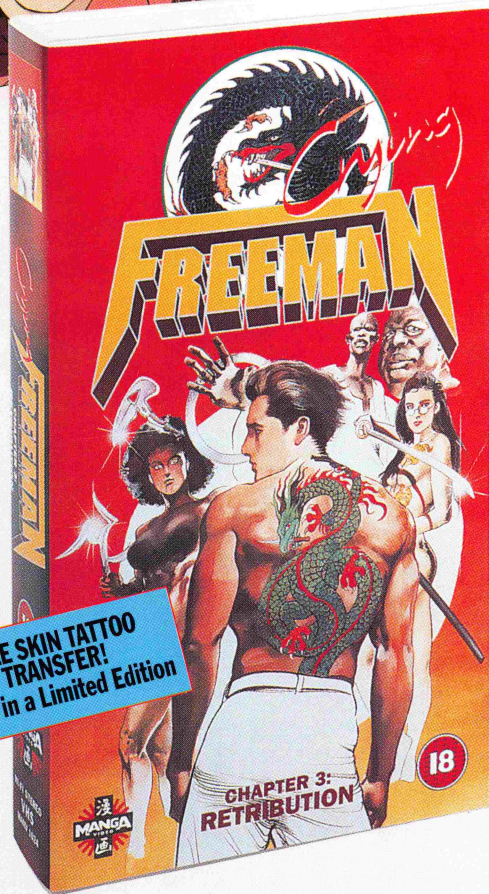
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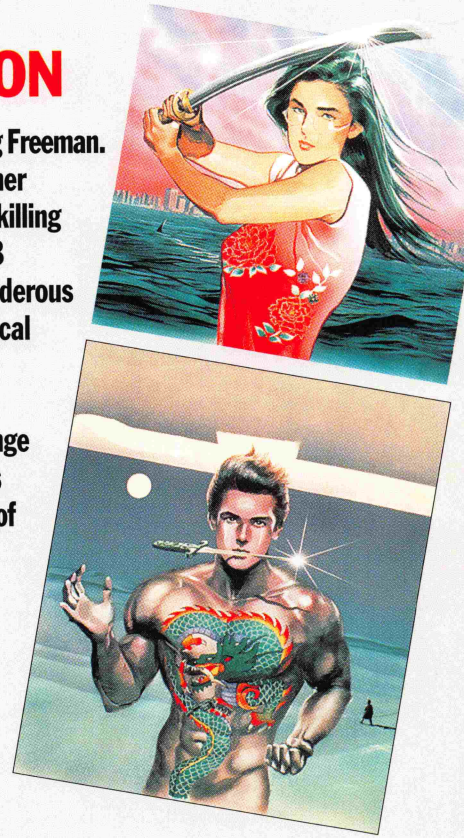
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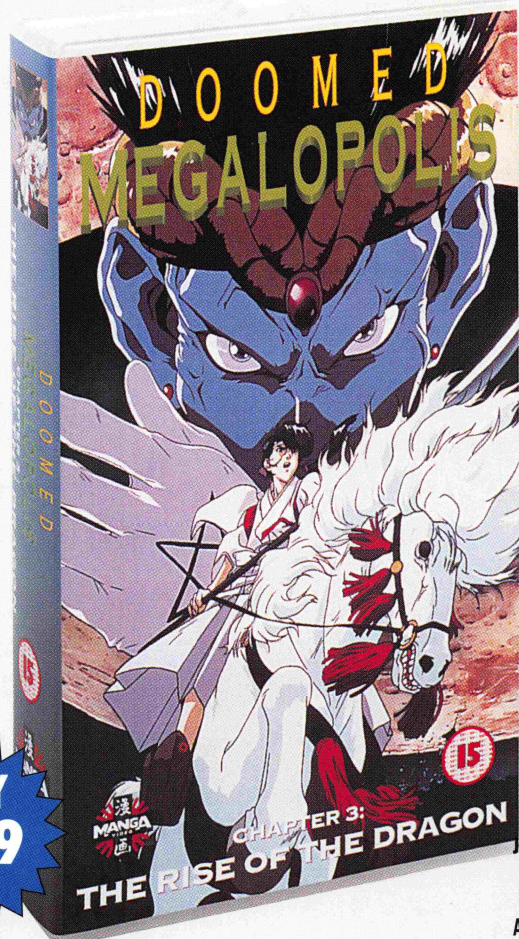
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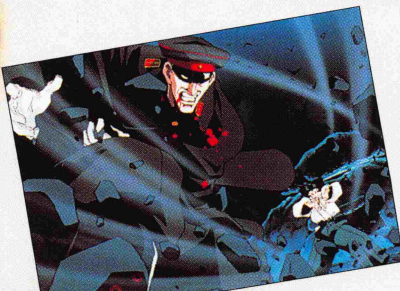
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VOL 2 • NO 6

HELEN MCCARTHY Editor

All she wants for Christmas is a whole year of 36-hour days ...oh, and a jacuzzi full of bishonen



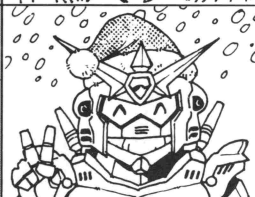
JOHN SPENCER Designer

All he wants for Christmas is an Orguss piloted by Sailor Moon



STEVE KYTE Staff Artist

All he wants for Christmas is a Tardis-type toybox to keep all his robots in



PETER GOLL Publisher

All he wants for Christmas is a whopping circulation increase (yes, he has a one-track mind!)



LYNN MOIR Office God

(here by readers' popular demand)
 All she wants is to preserve her anonymity!



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And farewell to Wil, who is leaving for bigger and better things. Check out Super Play magazine for more details! But did you have to take the Minky Momo calendar Wil?

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KONNICHIWA!

Right now it's hard to think of anything but Christmas. Like most of you, I'm busy writing cards, buying presents and planning the festivities. Here at ANIME UK we're looking forward to a very happy holiday season, and we hope that this issue will add a little something to your holiday too.

Did you ever see a prettier Christmas angel than our back cover? This comes courtesy of Pioneer LDC Japan with the kind assistance of Studio Hell City, who also had a hand in the little gift which is enclosed in this issue with our compliments. Putting it together will fill that gap between Christmas dinner and the next mince pie! Then there's our centrefold pinup feature courtesy of Tokyo Movie Shinsha Co., Ltd., with much appreciated assistance from Ms Yukari Takeuchi, showcasing that underrated series CAT'S EYE. Our CRUSHER JOE feature (pictures courtesy of SUNRISE) will make you wonder why we never get films like this on TV on Christmas afternoon. If you want a break from the tv, Jim Swallow and I have put our heads together to give you a host of ideas for further holiday reading in our AMERICAN MANGA feature, and Wil Overton and Studio Hell City bring you some new listening directions in a special feature on anime CDs.

Still, there IS life after Christmas (honestly!) and we're already planning for next year. Big news is AUKcon, the one-day convention we're sponsoring in London on February 19th; more news of that later in this issue. Sad news is that Wil Overton has left us to pursue other opportunities, though he may still guest on the odd cover or recipe if he has time. Good news is that John Spencer has woken up long enough to take Wil's place as design supremo on the magazine, and we have a whole host of good things planned for 1994.

See you next year!

Yours animatedly,

Helen McCarthy
 Editor



A VERY MERRY CHRISTMAS TO
 ALL OUR READERS

A PEACEFUL AND JOYOUS
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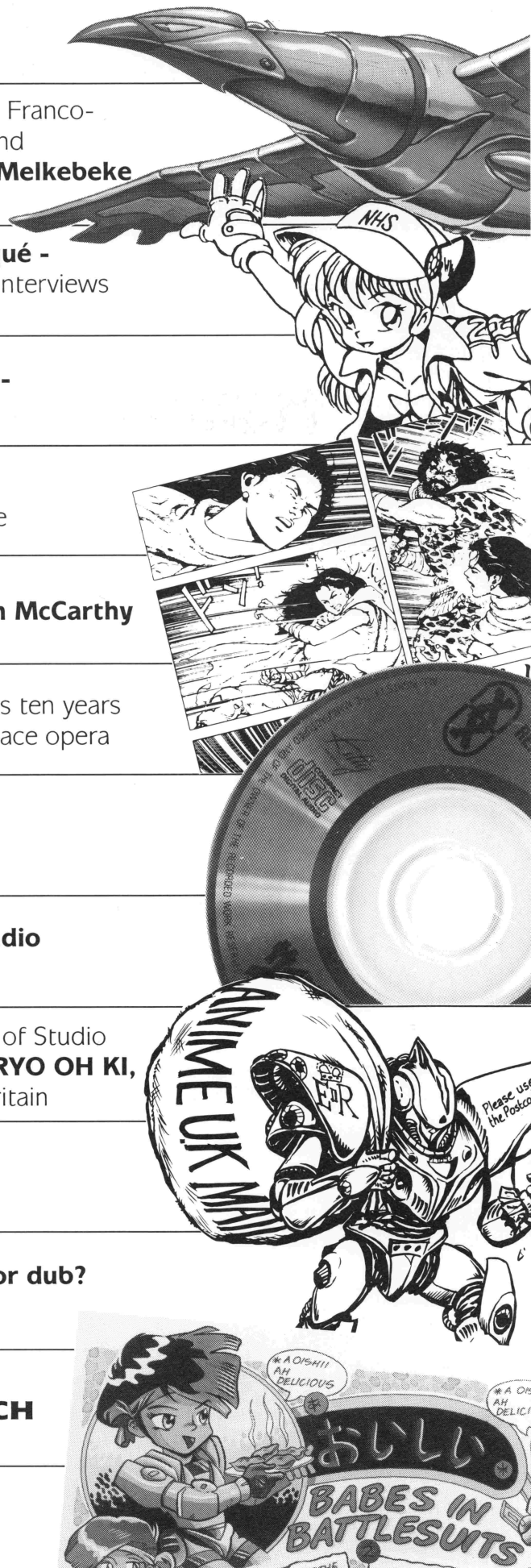
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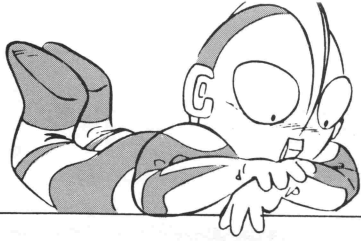
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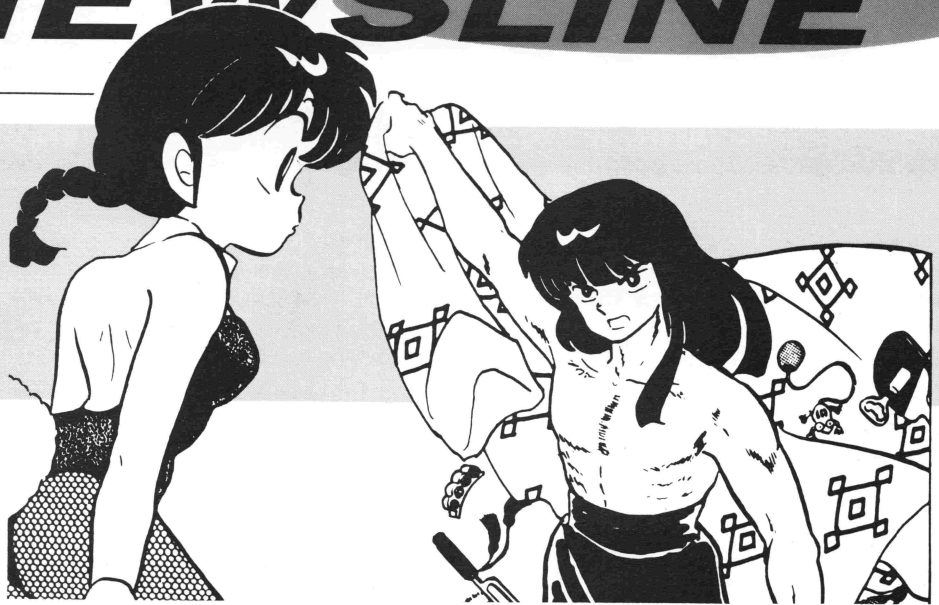


NEWSLINE

AMERICAN RELEASE NEWS VIZIONS OF RANMA

VIZ COMICS and VIZ VIDEO have a great Christmas planned for Ranmaniacs. Part Three of the blockbuster monthly manga series starts on December 14th, and a RANMA 1/2 OAV DESPERATELY SEEKING SHAMPOO and the SNES game RANMA 1/2: HARD BATTLE, will make great stocking fillers for Takahashi otaku all over the USA. The OAV, the first of a new six-part series, will be released in the USA and Japan simultaneously; the US release, through Central Park Media, includes a special RANMA Christmas video on the same tape. Meanwhile the VIZ release of all 161 episodes of the RANMA tv series, which started in November, continues. Other VIZ Christmas goodies include SILENT MOBIUS part 5 and a special RANMA/Takahashi issue of ANIMERICA with a RANMA holiday cover. British fans wanting a RANMA treat in their Christmas stockings should hurry down to their local comic shop or games retailer and ask about ordering these perfect pressies.

And watch out for the VIZ "film comic" versions of GUNDAM 0080 and GUNDAM 0083, reproducing frames from the series to tell the story in gorgeous full colour. GUNDAM 0080 is considered by many fans to be the best of the saga's modern sections; it tells the story of a little boy's innocent involvement in a war he can't possibly understand, and is ideal reading for those who doubt anime's ability to handle real human drama.



SUMMER FUN '94

Holiday brochures are around long before Christmas; we suggest you ignore them and plan a summer trip to one of the US anime cons instead. It all starts in Dallas where the fifth PROJECT : A-KON is to be held from June 3-5. You can get more details of one of the friendliest fan gatherings in the USA from PROJECT: A-KON 5, PO BOX 515141, DALLAS, TX 75251-5141, USA. Fourth of July sees ANIME EXPO occupying the Anaheim Marriott just outside Disneyland. Go show that uppity mouse what animation is REALLY all about! Guests are Scott Frazier, Kitazume Hiroyuki and Mikimoto Haruhiko, details from ANIME EXPO '94, 2425 B Channing, Suite 684, Berkeley, CA 94704, USA. ANIME AMERICA is running in an as yet unannounced location on July 29-31 with Nagai Go as principal GoH. Details from Anime America '94, 298 4th Ave., Suite 472, San Francisco, CA 94118.

UK CONVENTIONS 94

AUKcon kicks off the British convention year on 19th February 1994 at the Conway Hall, London WC1. Sponsored by ANIME UK MAGAZINE, the convention offers anime showings, guests, dealers' room mayhem and lots more. Registration is just £10 so send an ssae to the ANIME UK address for further details now!

ANIME DAY FLASHBACK 94 - "MEMORIES OF MACROSS" has the ANIME DAY team returning to the Rutland Hotel, Sheffield, for the third year in succession from 4th-6th March 1994. 54 hours of the usual insanity from the Sheffield team, yours for just £20 (full weekend) £14 (one day) and £8 (accompanied child 12-15) registration. Send an ssae to ANIME DAY 1994 c/o Sheffield Space Centre, 33 The Wicker, Sheffield S3 8HS, for all the details.

USMC LATEST

US MANGA CORPS have some great releases lined up, including the full, uncut five-part OAV series from which the two UROTSUKI-DOJI movies released by Manga Video were edited. The UROTSUKIDOJI Collectors' Edition is subtitled and boxed. If the UK dubbed versions of RG VEDA and HEROIC LEGEND OF ARISLAN I didn't grab you, USMC have subtitled versions available next month. Fans of the classics aren't forgotten, with the USMC release of THE RIGHT STUF, INC's ASTRO BOY 30th Anniversary Collection - a series of video cassettes each offering two episodes of the English dub of Tezuka's seminal first series at \$14.95. If your local retailer can't get these

choice NTSC items for you, contact CENTRAL PARK MEDIA CORPORATION at 250 West 57th St., Suite 317, New York, NY 10107, USA, for the address of a US retailer who will do mail order to the UK, or see our US Directory from issue #10.



In this edition - New releases! • Magazine checks • New Angels!

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NEW DIRTY PAIR OVA SERIES!

Okay children, those of you that are fans of a certain pair of girls in niki-niki. Yes, that's the Lovely Angels ... DIRTY PAIR FLASH comes out 21 Jan 94 on VT and 1 Feb 94 on LD. Sadly the new characters seem to come from the elfin end of the spectrum; the only comparison with their originals seems to be the hair colour. (And Mughi has transmogrified into a cute kitten-type! - Ed.)

NEWTYPE 11

Cover V2 GUNDAM. This intensely popular robot anime seems to be improving. (The author is a robophobe, sorry.) KATEJINA LOOS in uniform. She seems to be on the wrong side. The new V2 GUNDAM (LM314V21) seems to be even sillier than before, it has two big yellow and blue spikes projecting from just under the collar over the shoulders, forming a V of course. Other robots mentioned are GEDLAY (ZM-S24G) and DOGGORIA (ZMT-A31S). There will be a new OP + ED from 29 Oct.

This month's trendy title is "Physical Channel" which defies rational description. Featuring of course SAILOR MOON R and GS MIKAMI.

SMR - New Cute! Sailor Pluto! Chiyoko Kawajima. Tall, long dark green hair and endless legs. Oh, she also looks old enough to have left school.

As for GS MIKAMI, "Aqua Venus" is the subtitle. The double page picture is of Mikami Reiko wearing ear-rings, bobby-pin and a swimming pool! This series is fast becoming very popular over here, possibly due to the fact that the heroine wears a mini-skirt.

New TV anime, started on 16 Oct, TV Asahi - SLAM DUNK is basketball for HEROES. Featuring lots of high-school angst, very tall first-years and some pretty good music. It is aimed at teenage boys, those who are old enough to start noticing the fairer sex, but not quite old enough to know what to do. In the first episode, we were introduced to the pivotal characters, the most important of whom is HANAMICHI SAKURAGI, an intensely tall redhead who goes off his trolley when his girlfriend ditches him because she likes basketball.

There is a report (unconfirmed) of a new series of one of this year's most popular shows MUSEKININ KANCHO TYLER. The interview with Hitoshi Yoshioka and

Yoshiki Tanaka is sadly beyond me. One section of interest is the upcoming YOSEIKI SUIKODEN - MASEI KORIN. Literally "Ghost Century River Legend - Demon's Star Descent". "900 years ago in China. It was an evil time. Then heroes protected by the 108 stars came to set the world to rights .. And now, the legend is reborn. In Shinjuku (of course) ..."

Other things mentioned include ARSLAN SENSHI 3 & 4, and something set in 2088 called SEVEN CITIES MONOGATARI that is supposed to be released in March and May 94. With the OST coming out in January just to whet your appetite. Oh no! A new LEG-END OF GALACTIC HEROES movie, Dec 93, 90 minutes.

NEWTYPE EXPRESS

I think I will go and hide, there seem to be plans for the next KO BEAST CENTURY to be on TV! 7 eps?

IDOL DEFENCE BAND HUMMINGBIRD second album "Rainbow Forces". If you are thinking of buying the LD of this, don't. You are better off with TOP GUN. It's a little too cute and the story-line is not strong enough to rescue it. A pity. The music is quite nice though.

PLASTIC LITTLE looks set to be released at last, 21 Jan 94. It's SF if you didn't already know.

What a sad day it is for Japanese tv. The Mutant Turtles ... pass the bucket ...

CENTRE PAGES

Featured here are the latest trendy things : NEW DOMINION - what is Leona hiding under her vest? Will she tell her secret to the millions of flat-chested O.L.s? Watch the video when it comes out on Oct 21 ... NEW VOTOMS : It seems that robots are in fashion again. I will refrain from further comment as this is not one of my favourites. Robots that is. FORTUNE QUEST : The OAV series comes in 4 parts and takes a light-hearted poke at the world of RPG players. Full of Cuteness - even the men are cute. Billed as "Oishii OVA", one can but wonder. Perhaps it is that new edible video tape? AA MEGAMISAMA fans can rip the middle out of their copy. It's a centrefold of Cutes! Budding artists, big fans of Kia Asamiya? Down the edge of this issue's DARK ANGEL, it says that Kia Asamiya is looking for an assistant. It also says that you can write to the artist (fan letters) at this address : Asamiya Kia Sensei,

Monthly NewType, Kadokawa Shoten, Shinjuku Kyokunai, Tokyo, Japan 119-32.

This month's art is of ARSLAN 3 & 4 and the Comic Now artist is Tetsu Adachi.

NEXT MONTH

AA MEGAMISAMA, SAILOR MOON R, V GUNDAM, SLAM DUNK, X2 (Double X - CLAMP + X if you didn't already know), New Lodoss War.

AND NOW FOR A QUICK LOOK AT THE ADVERTS

SONIC SOLDIER BORGMAN 2 (second) volume 2 DOWN TOWN BLUES Nov. 1; MAMONO HUNTER YOHKO - Super Music Clip. 7 songs. VT Dec 21, LD Feb 1, 30m, Y4800.

MUSEKININ KNACHO TYLER fans, if you buy S8 or L8 you get a wonderful poster of JUSTY UEKI TYLER. If you buy the CD MF4, you get AZARIN-CHAN! And S9 or L9 for YURIKO STAR looking cute! Yay! I bet you just cant wait!

SD CENTURY ORGUSS O2 part one on sale Dec 5, 30m, Y4800, BES-591 or BEAL-631. Haruhiko Mikimoto character designs. Too many youngsters in today's films, the hero Riin is just 17 and his girlfriend Toria is only 15!

AA MEGAMISAMA 4, "Evergreen Holy Night". JSVA-22103, JSLA-22103, 30m OAV Y5300 21 Dec.

PLASTIC LITTLE Spring 1994. 45m VT : Y7800, LD :Y6600, Image sound Jan 21. JUBEI NIMPUCHO fans need only wait until Nov 21 or 26 depending on whether they want VT or LD. 95m of Ultraviolence from the people that brought you SUPERNATURAL BEAST CITY and HELL CITY SHINJUKU. SHOOTING STAR GAKUSAVER 2, Nov 26. Y9800 for 60m of humo*rous digs at giant robot anime. Not seen a robot practising sumo? Well, that's in Volume 1. KIVA-169, KILA-75.

SUPER CAT GIRL NUKU-NUKU 2nd series, Dec 22 start, KIVA-190, KILA-95, 30m Y5800.

URUSEI YATSURA - Oh no, are you a die-hard fan? Can you afford Y330000 for 50 discs, 218 episodes and 5070 minutes. (In a language you can't understand?) It's big, it's bad, it weighs about 30kg and it can be yours from Christmas Day!

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STREET FIGHTER II

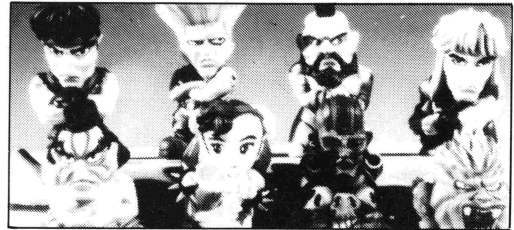
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ANIME UK
MAGAZINE

mysterious ci

One of the BBC's excursions into anime profiled by EMANUEL VAN MELKEBEKE and STEVEN SMET

THE MYSTERIOUS CITIES OF GOLD/TAIYO NO KO ESTEBAN © 1983 DIC/NHK

This article first appeared in a longer form in Japanese Animation and Manga Magazine, issue 0, December 1992. Further copies of JAMM can be obtained from Emanuel Van Melkebeke, Code XYZ, Parkplein 5, B-9000 Gent, Belgium.

INTRODUCTION

In the late 70s and early 80s, after the success of UFO ROBOT GRANDIZER (aka Goldorak) in France and SPACE CRUISER YAMATO (aka Starblazers) in the USA, the Western public began to turn its attention to Japanese tv-animation. It was also then that the first European/Japanese co-productions began to appear. The first to launch themselves into the adventure were the Italian brothers Pagot, who worked with Toei Doga for the second series of CALIMERO. But perhaps the most striking co-produced series of all were made by the French JEAN-CHALOPIN. Involved in animation from an early age, he created the DIC company in 1972, but it was only in 1981 that he realised his first full-fledged series: ULYSSES 31, recounting the adventures of the Homeric hero Ulysses in the far future of the 31st century. Chalopin and Nina Wolmark co-wrote the scenario which was animated by the famous studio Tokyo Movie Shinsha. Among those who worked on the animation were Araki Shingo (LADY OSCAR, SAINT SEIYA) and Ashida Toyoo (HOKUTO NO KEN, WATARU). The series was an immediate success and is still repeated from time to time; it gave an enormous boost to Chalopin's career. In 1982 he moved to Los Angeles and there began to produce numerous hit series like HEATH-CLIFF, M.A.S.K., CARE BEARS, INSPECTOR GADGET; but none of these can compare in quality of animation or depth of story to the series he made immediately after ULYSSE 31 - LES MYSTERIEUSES CITÉS D'OR or THE MYSTERIOUS CITIES OF GOLD.

This series was made mainly for French tv, and was a co-production between NHK Japan, RTL Luxembourg and A2 France (now France 2). The animation studio was MK, and principal animators included Toriyumi Hisayuki, Okada Toshiyasu, Nakamura Mitsuki, Kobayashi Yoshiteru, Motoki Hisatoshi and Tanemoto Takemi. There were two French directors, Bernard Deyries (who co-wrote the scenario with Chalopin) and Edouard David, and two Japanese directors, Murakami Kenichi and Maruyama Kenichi. The excellent score was composed by the famous duo Haim Saban and Shuki Levy.

The story is a free adaptation of the 1966 novel THE KING'S FIFTH by American youth author Scott O'Dell. It is set at the time of the Spanish Conquistadors and centres on the legend of El Dorado, the mythical region in Central America where several cities made of gold are said to be situated. Chalopin and Deyries changed the original story considerably, updating it to contemporary tastes for fantasy and science fiction, but also altering the roles of the Conquistadors and Indians, since the historical view on their respective roles had changed. Present day opinion no longer sees the Conquistadors as intrepid adventurers and the American natives as uncultivated and primitive people. Chalopin made his series a plea for the re-evaluation of Pre-Columbian culture. To further underline this, many of the settings used in THE MYSTERIOUS CITIES OF GOLD (like the High Peak and the Mayan jungle ruins) were based on real locations in Central and South America. At the end of each episode a short documentary followed (this was unfortunately omitted from the English version made by the BBC), featuring live footage of the location, objects or customs featured in that episode.

Chalopin doesn't make the mistake of

founding his argument on the infamous "black legend", the smear campaign launched in the 16th century by the English against their Spanish opponents, attempting to put their government of the Americas in the worst possible light. Not all the Spanish are portrayed in a negative way; the bad treatment of the natives seems to be mainly the fault of the military and their superiors, who see the Americas only as a dominion to exploit. Moreover, the other Europeans don't seem to be any better; as one of the Mayans, on seeing Mendoza's battle-towers, cynically remarks: "They have good ideas in Europe ... when it comes to war!" Even some native tribes exert tyranny on their countrymen, like the Olmeks. The age-old practice of collaboration is also criticized, through the character of Marinche. Thus, the clear distinction between good and evil is broken. Lastly, Chalopin and Deyries also mixed in their story the popular theme of the lost race (like Mu or Hiva, and Atlantis).

In conclusion, we can say that the relationship between THE KING'S FIFTH and THE MYSTERIOUS CITIES OF GOLD is the same as between 20,000 LEAGUES UNDER THE SEA and FUSHIGI NO UMI NO NADIA (aka THE SECRET OF BLUE WATER) - a comparison that holds true in more ways than one, since many have argued that THE MYSTERIOUS CITIES OF GOLD was the direct inspiration for NADIA.

As to animation and artwork, the series may now seem somewhat outdated, but at the time it was of really high quality. The character designs are well diversified, the colours are realistic, with a preponderance of brown, green and grey tones. Some scenes are of a spectacular visual beauty, like Esteban sitting on the bowsprit of the Esperanza, surrounded by whales, or the Golden Condor taking its flight above a herd of llamas.

Cities of gold

Art by STEVE KYTE



In spite of the series' undeniable success, almost no merchandising goods were put on the market. It is almost impossible nowadays to trace any illustrations of the series. The only thing that can occasionally be found (with considerable luck as it is highly in demand) is the soundtrack album *LES MYSTÉRIEUSES CITES D'OR*, released in France in 1983. The album contains 13 of the best instrumentals of the series and 3 songs, including the opening theme (in French). It was composed by Haim Saban and Shuki Levy, a duo of composers who were connected at that time with DIC and have composed a large number of themes for animated series.

CHARACTER FILES

ESTEBAN : 12 years old, Esteban is an orphan boy raised by the dean of the cathedral of Barcelona, Father Rodriguez. The identity of his real parents remains unknown, though it is suggested that his mother was an Inca sun priestess. Esteban himself was never curious about his origins, until Mendoza aroused his curiosity by giving him certain clues which may lead to his father (the medallion). Like the Esteban of *THE KING'S FIFTH*, this boy's main reason for leaving for the New World is a longing for adventure, a curiosity for the great unknown. Gold interests him little, it is only something he has heard of in stories, and even the hope of finding his father is only an excuse to escape his overprotective environment. This hope is cunningly fed by Mendoza, who assures him his

father hasn't drowned, and is even enhanced in the City of the High Peak, where Mayucca gives him the first real clue about his origin. But by the time he has reached the Village of the New Sun, Esteban has practically given up hope. "To know I am travelling the same roads he once followed, that's enough for me", he admits to Zia. He knows now who his parents were, and that's all he longed for. Esteban is an impulsive boy who has a tendency to head straight into action without thinking first - to Tao's despair. Only in the course of the series will he learn to make more considered decisions. His relationship to Zia is part real friendship, part calf love.



SYNOPSIS

It is the 16th century. From all over Europe great ships sail west to conquer the New World, the Americas, the men eager for fortune, to find new adventures in new lands. They long to cross uncharted seas and discover unknown countries, to find secret gold on a mountain trail high in the Andes. They dream of following the path of the setting sun that leads to Eldorado and *THE MYSTERIOUS CITIES OF GOLD*.

EPISODES 1-7 : VOYAGE TO THE NEW WORLD

The year 1532, Barcelona, Spain. 12-year-old Esteban passes his days listening to the stories the sailors tell in the taverns about the New World. This Esteban is venerated by the people of Barcelona as the Child of the Sun; he has the gift, however stormy it may be, to make the sun come out. A man of unknown origin, Mendoza, observes that the boy wears a gold medallion in the form of the crescent moon around his neck; this begins to confirm his suspicions about Esteban and he goes to the cathedral to find out more. Esteban too is summoned to the cathedral by one of the monks; the dean, Father Rodriguez, is dying, and on his deathbed he reveals Esteban's origins (with Mendoza listening behind the door).

12 years ago Magellan's fleet spotted a small wreck in a storm in the middle of the Pacific Ocean. On the wreck was a man with a baby. A sailor swam to the rescue, but could only save the baby; the man disappeared into the waves. Once aboard the ship, the infant Esteban revealed his powers for the first time; the storm subsided and the sun appeared. Back in Spain the baby was given to Father Rodriguez, and kept only the medallion as a reminder of his origin. Rodriguez asks Esteban to help people with his power in a

new world, and then dies.

Esteban runs away crying, but Mendoza catches up with him and shows him a gold coin with a sun symbol on it; if the coin and the moon-shaped piece are clicked together, Esteban's medallion is whole again. Mendoza reveals himself to be the sailor who rescued Esteban from the water all those years ago. Ever since, he has searched for the origins of the medallion, and recently, during his last voyage to the Americas, he has discovered that both the medallion and Esteban's father are from the Cities of Gold, in the legendary land of Eldorado. It is possible that Esteban's father survived the storm and returned to the Cities of Gold. Mendoza invites Esteban to join forces (and medallions) with him, each for their own goal - Mendoza to find the gold and Esteban to find his father.

Smuggled by Mendoza, Sancho and Pedro, aboard the *Esperanza*, which sets sail next day on the five-month voyage to the New World, Esteban meets Zia, a young Inca girl who has been a servant of the Spanish Queen up to now but was kidnapped by Gomez, an underling of Governor Pizarro, because she can read a mysterious quippu (the knotted-string messages the Incas use as writing) which may lead to the Cities of Gold. She too hopes to find her own people and her father again. The two wear the same kind of medallion, but Zia's is complete. They vow to help each other through this hazardous adventure.

However, the *Esperanza* will never reach its destination. The ship sinks during a terrible hurricane in the Pacific. After spending several days on a raft, Mendoza, Esteban, Zia, Sancho and Pedro finally strand on one of the Galapagos Islands and meet Tao, an inventive boy, and his parrot Cocatapel. Tao claims to be the descendant of the lost Empire of Hiva, a

technologically and culturally advanced society, which disappeared into the waves centuries ago. The party discovers a mighty Hiva ship, the *Solaris*, and Tao decides to use this sun-powered vessel to take Esteban and his group to the continent. Tao also has a personal interest in the quest; he believes that the people of Hiva are the ones who built the Cities of Gold and hopes to find a trace of his people.

EPISODES 8-20 : THE LAND OF THE INCAS

Governor Pizarro imprisons the adventurers and a group of Incas, seemingly with Mendoza's help, but Mendoza later assists in their escape, although Tao is obliged to blow up the *Solaris* in the process. The Incas point out a secret passageway under Pizarro's fortress, but in the turmoil the children and Mendoza with his accomplices get separated. They each decide to go in the direction of the rising sun, with Pizarro's men Gomez and Gaspar on their trail. The children reach the Inca Fort of the Black Eagle. Meanwhile Mendoza, Pedro and Sancho team up with Gomez, yet Mendoza still warns Esteban of a night attack and thanks to Tao the warriors of the Black Eagle can ward off the attack. Next day the children set off to the City of the High Peak, hidden by the Machu Picchu mountain, and there Esteban, Zia and Tao discover why the Incas made so much fuss about them; they are believed to be holy children, sent by the god Viracocha to lead the Incas into the safety of the Cities of Gold.

Esteban finds a first real trail of his father when Mayucca, the old sculptor, tells him that some years back a man came from overseas to an Inca village and married the sun priestess. The sun god was angered by this marriage and darkened the sky with clouds. The frightened Incas sacrificed the sun priestess and put the man, and the

ZIA : Daughter of Papacamayo, the chief of the Inca village Puna. When no more than a toddler, Zia was abducted by Pizarro to Spain and given as a present to the Queen. When Pizarro found out that she could read the quippu messages, he ordered Gomez and Mendoza to smuggle her back. Generally speaking, Zia is a modest and somewhat shy girl, who keeps herself in the background, only hoping that she can reach her native village. The only time she casts off her moderation and displays a passionate disgust is when she speaks about the Spanish (which bothers Esteban a lot, since he is Spanish by adoption.) Zia despises Mendoza and is terribly afraid of Pizarro. The only reason she accepts Esteban's friendship is that she considers him not really of Spanish descent. Only later will she discover that some people who ought to be her enemies, like Mendoza, Pedro and Sancho, can

turn out to be trustworthy allies. Also, her distinction of Spanish = evil and native = good is disrupted by characters like Marinche and the Olmeks. After the death of her father Zia becomes more active, and also more bitter. She takes upon herself the task of defending the Cities of Gold, true to the legacy of her father. It is for this very reason she will leave with Esteban and Tao in the last episode.



baby boy born from the marriage, in a small ship, which sailed out to the Pacific. Tao also makes some discoveries which may lead to Tseyla, the first of the seven Cities of Gold.

Mendoza, Pedro and Sancho desert from Gomez's ranks and Mendoza gives the sun part of his medallion back to Esteban, but Gomez and his soldiers take the Fort of the Black Eagle and the survivors flee to the High Peak. The three children, Mendoza's party and their guides set out to look for Tseyla and, after many adventures, reach the sanctuary of the earth goddess Pachamama. When Esteban and Zia place their medallions in the breasts of her statue, the mountain flank opens and reveals Tseyla, the first City of Gold.

The City of Gold is in reality made entirely of stone. The only gold object that they can find in the whole city is a small, disc-like ornament in one of the walls of a large room. When Sancho, Pedro and Esteban remove the disc, a gigantic condor statue, made entirely of gold, appears in the middle of the room. From a quippu hanging from its beak, Zia reads that all the inhabitants of Tseyla, descendants of the people of Hiva, went to the land of the Mayas, where the other Cities of Gold are hidden, when a volcanic eruption threatened to destroy their city. The condor was one of their possible means of escape. Esteban and his friends soon find out how a golden statue can be a means of escape when Tseyla begins to crumble in another eruption. To take shelter from the lava the travellers are forced to climb on top of the golden condor. When Esteban puts the disc in an opening that seems to be made for it, the cockpit on top of the giant bird closes and the Golden Condor lifts off majestically into the wide open. In reality it is an enormous flying device, built by the Hiva, and just like the Solaris it uses the sun as power source. When the sun sets,

the Condor lands on one of the giant ground drawings in the desert of Nazca.

A party of Spanish soldiers have spotted the bird and inform Governor Pizarro in Lima of this "flying monster". The Governor goes to check it out himself, and only thanks to daybreak and one of Mendoza's ruses do the companions escape him. The Condor flies them back to High Peak where they learn that Zia's father left for the land of the Mayas several years ago to look for a sacred fountain which may lead to the Cities of Gold, and the travellers depart in the Condor, flying west to avoid the lands conquered by the Spanish to the east and south.

EPISODES 21-28 : THE MANUSCRIPTS

After adventures in the Amazon area, the travellers finally reach the land of the Mayas, in Central America. In an ancient ruined city Tao finds a manuscript which tells him a cryptic message ; the Winged Serpent has crossed the prairie and built a new city behind the swamp of the rain god. But the companions are captured by Laguerra, an old army doctor of Cortez' troops and Marinche, a Mayan woman who collaborates with the Spanish to achieve greater riches. Of course they too are looking for the Cities of Gold and the manuscript will serve their purposes nicely. Mendoza manages to get them all free and eventually, after finding a lake filled with gold, another encounter with Marinche and Laguerre and a fight with alligators, they find the City of the Winged Serpent where another Hiva manuscript tells them to look for a forest of terracotta statues. In this city they will find the third and last manuscript, which, combined with the two others, will lead them to the Cities of Gold.

After a raft journey and an accident in a waterfall they find the forest of statues.

But it is Pedro and Sancho who discover the entrance that leads to the third city, which is situated in a huge cave. The last manuscript tells them nothing about the Cities of Gold, but only contains a hint as to how the City of the Statue Forest was ravaged. It is only when Tao checks out the other two manuscripts that he discovers that certain letters have been washed away by the waterfall and that the three manuscripts contain a hidden message, written in a different ink. This message reveals to them the location of the Cities of Gold : near a mountain called the Burning Shield. The final quest for the Mysterious Cities of Gold can begin.

EPISODES 29-39 : THE GREAT TREASURE

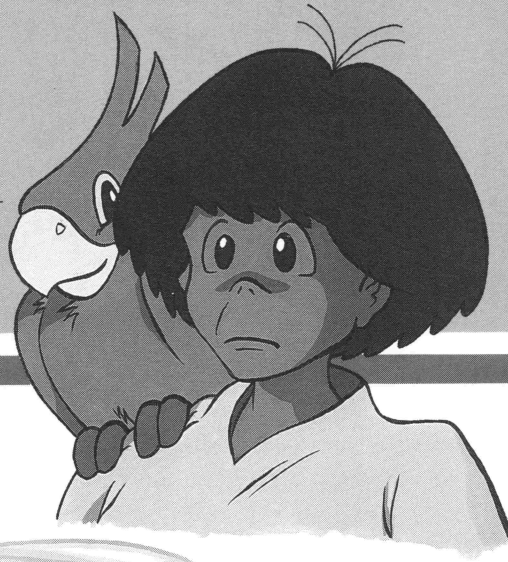
The Mountain of the Burning Shield can be spotted from far, because a bright light shines from the top of the mountain. As in response to this energy discharge, Tao's magic jar, which he has carried with him since the beginning of the quest, begins to glow. The light is caused by a gigantic power generator in the form of a crystal, built by the Olmek people, a race of technically advanced rulers as old as the Hiva people.

Their forced dwelling in caves has changed their physical appearance and through further bodily decay they can no longer have children. (Note that there are no female Olmeks to be seen; maybe they have all been eliminated by the same decay.) Their only hope for the survival of their race is to achieve immortality. To do this they have to find a formidable power source, the Great Treasure, which lies hidden inside the walls of the Cities of Gold. They also need fresh, young cells, which they hope to obtain by operating on Esteban, Zia and Tao. Mendoza distrusts the Olmeks and with help from Maina, a Mayan girl who serves as a maid at the Olmeks' base, they escape from the

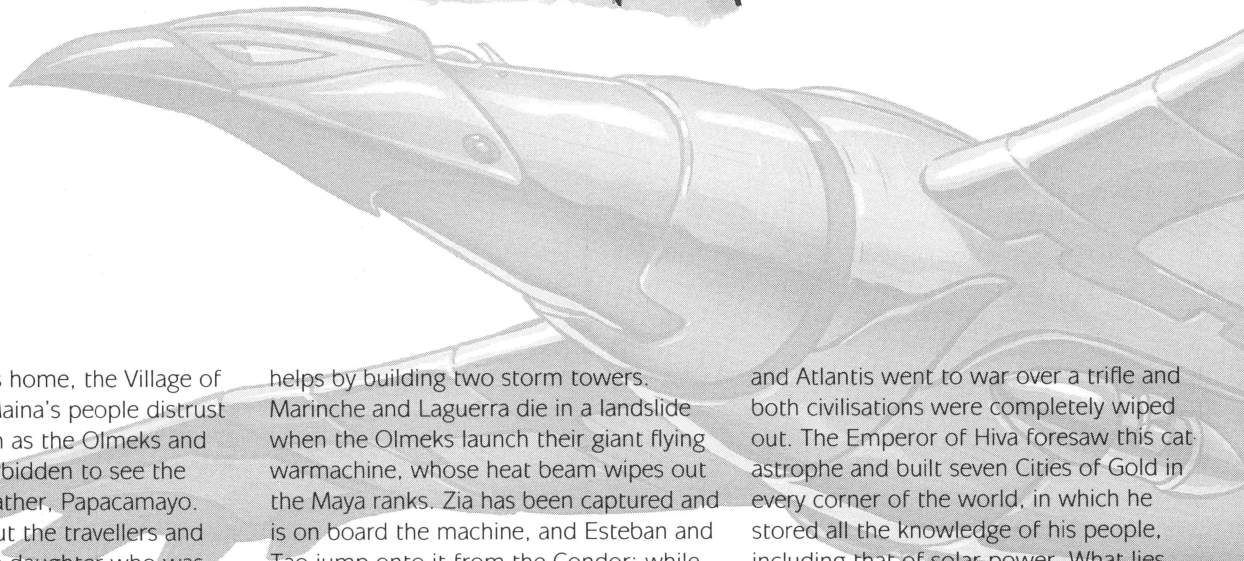


TAO : he's about the same age as Esteban but much more mature in character - which is quite natural when you consider that he had to learn to live all by himself on one of the Galapagos Islands. Tao thinks of himself as the last descendant of the lost race of Hiva (but is this really true; who are the guardians of the Cities of Gold then?) and is the brains of the series. Not only has he the cultural and technological heritage of his forefathers, but he proves to have quite some intellectual resources of his own. Tao is interested in the world around him, which makes it look as if he's always snooping around somewhere. His problem is that sometimes he takes too much time thinking and considering without ever getting around to acting. In this aspect he is the opposite of Esteban, so we shouldn't wonder if half the time they're arguing with each other. But this isn't the only

reason their friendship is a bit rocky: Tao considers Esteban a rival for Zia's heart. However, his attraction for Zia seems mainly to be derived from the fact that they are the only two non-whites in the group. Tao is always accompanied by his talking parrot Cocapetl.



MENDOZA : The navigator of the Esperanza. His age remains unknown but he's probably in his mid-thirties. Without any doubt Mendoza is the most intricate character of the series, because you never know if his next move will be to help the people he meets or will be purely egotistic. Most of the time he will try to combine the two, making personal profit out of every situation. Only at the end, before the attack against the Olmeks, is he forced to make a choice and does he decide to help the children. "This kind of behaviour may surprise you, coming from me, but through all those adventures I got used to having the children around, and now I'm sure I would miss them." Mendoza is the real motor of the story, he has the leadership of the group because of his maturity and experience, and even more so because of his pragmatic character. Everything he does is for a



mountain to Maina's home, the Village of the New Sun. But Maina's people distrust the Spanish as much as the Olmeks and the travellers are forbidden to see the chief, Maina's stepfather, Papacamayo. The chief hears about the travellers and wonders if Zia is the daughter who was taken from him by Pizarro many years ago, but before they can meet the Olmeks launch an attack on the village. In the course of the battle, the children use the Golden Condor to help brush off the Olmeks' attack but chief Papacamayo is hit by an Olmek arrow and carried dying to his cabin.

On his deathbed Papacamayo tells Zia how he has looked for her after she had been kidnapped by Pizarro and finally ended up in ... the Cities of Gold. These Cities are located on the intersection of the diagonals of the square formed by the three ruined cities and the Mountain of the Burning Shield. If the Olmeks get hold of the Great Treasure hidden inside the main temple, it will mean the end of the world. Papacamayo dies and the Mayas carry him to his grave. Zia's quest has come to a sad end.

Enraged, the Mayas attack the Olmek base, with the children joining the battle in the Golden Condor and even Mendoza

helps by building two storm towers. Marinche and Laguerra die in a landslide when the Olmeks launch their giant flying warmachine, whose heat beam wipes out the Maya ranks. Zia has been captured and is on board the machine, and Esteban and Tao jump onto it from the Condor; while Tao sabotages the engines, Esteban rescues Zia, but the two are forced to jump from the machine into the lake below. When they recover consciousness, they are in the Cities of Gold. Meanwhile Mendoza has spotted the entrance to the Cities while flying over the lake, as have Gomez and Gaspar, and the Olmeks.

The children's arrival was eagerly awaited by the guardians of the Cities, because the Emperor of Hiva had predicted that two children would bring back the keys to the Cities : the golden medallions. The highpriest takes Esteban and Zia to the gates, but before the children can open them with their medallions, they hear that the Olmeks have hung Tao by a rope from their flying machine and threaten to kill the boy if the highpriest doesn't hand the Great treasure over. The highpriest leaves the decision to Esteban and Zia, and when Esteban asks him why they, who are only children, have to take a decision which may shape the future of the entire hunam race, he tells the the history of Hiva. Hiva

and Atlantis went to war over a trifle and both civilisations were completely wiped out. The Emperor of Hiva foresaw this catastrophe and built seven Cities of Gold in every corner of the world, in which he stored all the knowledge of his people, including that of solar power. What lies behind these doors is only one of these Cities. Because this power should be used to build rather than destroy, the Emperor decided to place the keys in innocent hands, the hands of children. But even after this explanation, Esteban decides to open the door to save his friend, and a party of Olmeks enters the City with the highpriest and the children.

The City is entirely made of gold, built inside an enormous cave. The greedy Olmeks stab the highpriest and take the power generator from the temple. A protection system is automatically set in motion; the roof over the City slides open and giant mirrors reflect the sun's beams into a powerful heat ray which wipes out the Olmeks and wrecks the war machine. The only two survivors, Kalmek and Menator, flee with the generator in what remains of the machine. At the Mountain of the Burning Shield, they connect the sun generator to their great crystal, but the cooling system is insufficient; the intense heat melts the entire mountain,

practical, personal reason, whether it is for the gold or for his friends. He has no interest in the



cause of the Indians, ideological battles are wasted on him. In some ways Mendoza is a perfect example of an old-fashioned adventurer (both his positive and his negative sides), a man "eager for fortune, to find new adventures in new lands" as the introduction says. He has great physical endurance (his 'tour de force' in the Straits of Magellan proves that) and mental determination (or gold fever, you could say!) The adjective that best fits Mendoza is 'sly': if there's a loophole to escape from a dangerous situation, he will find it. he is also able to adapt himself perfectly to any new situation and is never taken aback by the appearance of fantastic elements, like the Solaris or the Golden Condor. Mendoza is protective towards Esteban, but at the same time enters in constant discussion with him in which they try to verbally outsmart each other.

SANCHO AND PEDRO : sailors aboard the Esperanza and accomplices of Mendoza in all of his schemes. Basically, their characters are the same as Mendoza's - greedy, practical and egotistical, yet with a certain sympathy towards the children - but they lack his intelligence and subtlety. It would seem that in a certain way they are the muscles, while Mendoza is the brains (though Mendoza does a great deal of the work himself!) They are coarse and uncivilized, but their hearts are in the right place. On the whole Sancho is somewhat more emotional and considerate, while Pedro is more reasonable and cynical.

SANCHO



PEDRO



GOMEZ



and the generator sinks into the earth, causing seismic shocks and the escape of poisonous gases.

The shocks can be felt in the City of Gold. The wounded highpriest understands what has happened and reveals that only Tao's jar, which is really a safety stop for the generator, can prevent a catastrophe. The Mayas build a stretcher to bring the highpriest to the mountain. Only Gomez and Gaspar stay behind to collect all the gold they can carry. Meanwhile Mendoza learns that the last highpriest died many years ago, and the man who replaced him is someone known only as the "prophet", a traveller who was in search of all seven of the Cities of Gold. Mendoza understands that this prophet is in reality Esteban's father.

jungle are ravaged and sink into the magma. Gomez and Gaspar die while trying to cross the lake. In the meantime, the highpriest climbs down the tunnel made by the sun generator and reaches the destructive device. He puts Tao's jar into place, but dies of the intense heat.

Rest has returned to the land of the Mayas. Sancho and Pedro lament the disappearance of the City of Gold, but when Mendoza shows them the gold rubble he has taken with him from the City while the others were carrying the priest, they rejoice in the thought of the luxurious life they will lead back in Barcelona. Esteban, Zia and Tao have decided, now that there are no more ties holding them back, to continue travelling in the Golden Condor and to cross the Pacific to see what unknown countries still lie ahead.

Esteban asks the highpriest if he doesn't have any knowledge of the whereabouts of his father. The priest tells Esteban that the time has come for him to give up his quest and follow his own star. "In the end, a son must always do more than his father." The father caresses his long-lost child's cheek one final time, and then goes towards his objective, from which he knows he will never return.

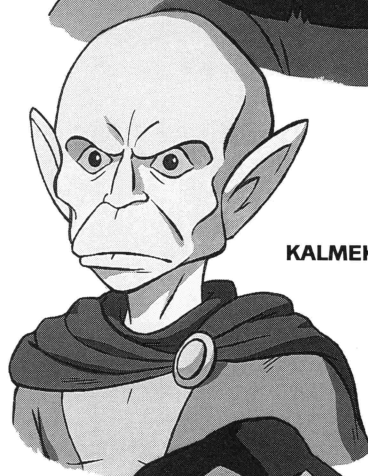
The earthshocks become worse. The City of Gold, the lake and a large part of the

Mendoza suggests to Esteban that he should continue his father's work and look for the six other Cities of Gold, and they arrange to meet in a couple of years time in the same tavern in Barcelona where they met for the first time. The Condor takes off, the Mayas and the three sailors wave goodbye. Once again, the majestic bird flies over hills and plains, over land and sea and then disappears into the setting sun.

GASPAR



KALMEK



American Manga

Does it have to be Japanese to be manga? Comics with a Japanese inspiration but an unmistakably American point of view are gaining ground in the USA

PENGUINS MANQUÉ - the genesis and growth of Antarctic Press

by Helen McCarthy

About 1985 Ben Dunn and his then partner Mark Ripley decided to start an independent comic book company. Ben in particular was into anime and manga and wanted to start a company that could produce the books he'd like to see in those artistic styles, which would also provide an outlet for those of his friends who wanted to draw in that style. The two young entrepreneurs were originally going to call the company Penguin Press, but another company had a long-established imprint under that name; so they settled on Antarctic Press as the next best thing.

MANGAZINE Volume 1 and EXTREMELY SILLY Volume 1 were their first publications. EXTREMELY SILLY, a name worthy of the Pythons, a black and white book with a newsprint cover, made it to Vol 2 n° 1 and never came out again, while MANGAZINE ran 5 issues before Antarctic Press, like many animals in winter, went into hibernation. During that time there was some staff turnover; Mark Ripley left the company and Ben's brother Joe came in as financial manager and co-publisher.

They put out more issues of MANGAZINE and also created the first issues of NINJA HIGH SCHOOL, now published by Malibu. After getting a 3-issue miniseries on the stands Ben Dunn managed to get a 4th issue out, but the rigours of running his own company and putting out NINJA HIGH SCHOOL on an ongoing basis were taking their toll; Malibu's offer to take over the chore of publishing NHS was heaven-sent. However, Dunn, owning the rights to the characters, has since put out swimsuit specials, annuals and various other spin-offs through Antarctic Press. Unfortunately MANGAZINE, having started the American manga movement, couldn't

survive on the noble basis of giving unpublished American manga artists and writers a platform alone. Something else was needed, and the idea of including a small anime section fitted the bill. Japanese language graduate Doug Dlin joined the company as a translator in 1991 to bring the idea to fruition, kicking off MANGAZINE's anime coverage in issue 10. The small anime section rapidly became a large one, jumping to half the issue, or 24 pages, at issue 14. The pressures of a monthly schedule and the time needed to translate that much information from Japanese led after much consideration to the current format of around 16 pages a month of anime features, the rest of MANGAZINE apart from the usual ads being filled with original comics in the manga style.

MANGAZINE was the first ever American anime and manga prozine, and it still provides one of the best, consistently solid information sections around. So why don't UK fans see much of it? Dlin, now Assistant Editor as well as translator,

describes their European distribution as "spotty at best, like just about any American independent comics", but points out that Diamond do distribute their lines overseas and that the company is always happy to handle mail orders and subscriptions from overseas. In fact, they like to hear from overseas readers as this is their only method of finding out just exactly how far MANGAZINE and its sister titles get!

Future plans for Antarctic include a new, slicker format monthly magazine called SECTOR ANIME. This will take up the in-depth articles on hot new items as well as providing coverage on some older material, with more room for detailed information than MANGAZINE's shorter anime section. Dlin says "We don't want to give up the anthology section of MANGAZINE because it's still one of the few outlets for otherwise unpublished authors. The anime section of MANGAZINE will be used to cover material more than five years old



and help keep fans in touch with the roots of the medium." Issue 1 of SECTOR ANIME should be on the shelves in the early part of 1994.

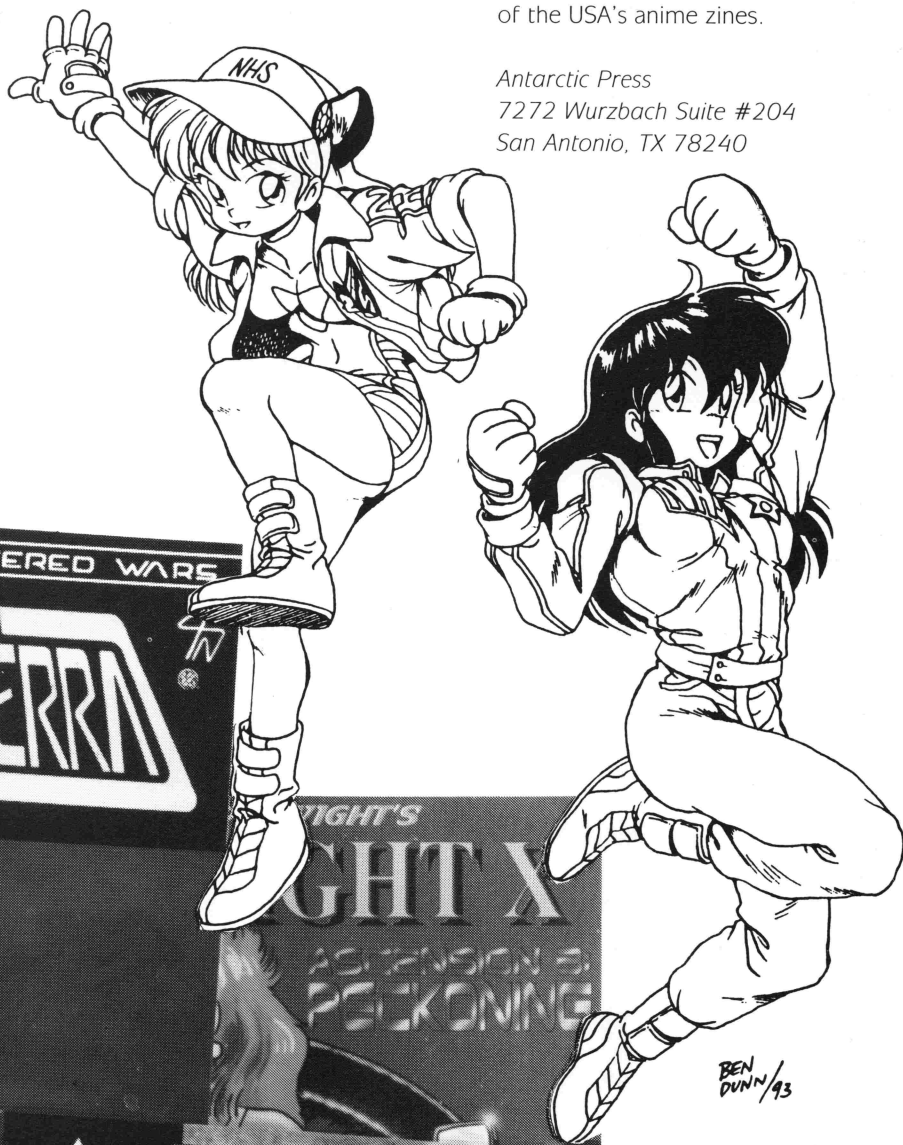
Antarctic have been instrumental in encouraging American manga but their horizons don't stop at the Atlantic coast. They would be delighted to receive submissions from British or European artists and see wider and more varied cultural influences coming into the field. Dlin points out "The Americans who try and imitate the Japanese manga style might manage to get the look down, but they'll never get the absolute feel of it because they're dealing with it from a different perspective. The Japanese infuse it with their cultural background - which Americans obviously don't have, and so they can only mimic that. But the point is, they don't have to mimic it! Ben (Dunn) does NINJA HIGH SCHOOL from his own perspective - it's Japanese influenced but a lot of the humour is very American and that's what makes it unique.

"A lot of the purists say if it isn't from Japan it isn't manga, which I personally think is ridiculous. Manga simply means comics; it depends on how you define comics of course, but if you call something a comic book, then by general definition it's manga."

Other future plans include the continuing expansion of the Antarctic title roster. The company currently puts out an average of

about 8 books a month, and hopes to increase to 12-16 books a month in 1994. They also started down the merchandising road four years ago with t-shirts, and very soon plastic ZETRAMAN badges - made in England! - will join the range. Whether or not the company will follow VIZ, an offshoot of the Japanese giant Shogakukan, into video is a decision still far in the future. For the moment, Antarctic is content to stay the home of both the American manga movement and the first of the USA's anime zines.

Antarctic Press
7272 Wurzbach Suite #204
San Antonio, TX 78240



All illustrations © the artist and Antarctic Press



Robert DeJesus

Interviewed by Helen McCarthy. Having long admired Bob's work I'd really looked forward to meeting him at ANIME EXPO and enjoyed interviewing him immensely. His latest project is inking Adam Warren's pencils on the forthcoming BUBBLE GUM CRISIS miniseries from DARK HORSE.

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Tell me how you got interested in manga.

My first interest wasn't really manga, it was anime. A long time ago I used to live in Gary, Indiana, and we got a lot of tv shows from Chicago. One of the first shows I saw was SPEED RACER. That was one of my favourite shows - it really stuck out in my mind. ROBOT-ECH came out around 1985 and from there I started noticing that most of the shows I liked were Japanese made so I started hunting down more comic books, more anime and stuff. That's where I got my interest!

You were one of the first "American manga" artists?

One of the first, yes. Ben (Dunn) beat me to it - he was THE first, and brought manga style art into the US comicbook business, and I sort of followed on from that.

Before you started being involved in anime and manga did you have any artistic leanings, or did it grow out of anime?

I doodled a lot. I didn't think I was going to be drawing manga style art until a friend of mine gave me a book of AKIRA back in high school, around 1984-85, and from there I remember feeling - oh, this is close to SPEED RACER, this is the sort of style I want to do. He also gave me a book of DR. SLUMP, so I got both the very serious and the very comedic side of Japan's manga! So from there on I just thought, this is what I want to do.

How do you go about generating new characters?

That's a very difficult question - but in general I try to stay away from actually borrowing Japanese charas. I think the funnier characters are the ones you borrow from real life. If you know someone

who sticks in your mind - does funny things or serious things, but something that really makes an impression on you - I usually tend to take those characteristics and put them into my characters.

I read an interview with Ben Dunn where he said it would be difficult to get you to do a comic book because you're so slow. Do you think you work slowly?

I could probably get myself moving - but if I have a project I really want to work on, I want to make it look good, give it as much time as it needs. It's not something I just want to get out so I can make money. A comic book takes a long time. Pinups and so on are a lot easier. A lot of American and Japanese comic artists have help with things like



inking, lettering and zipatone, whereas I have to do all of that myself. That's why it takes me a long time to get books out.

Is there a character of yours you'd like to put into a book or series?

There isn't really any one character I have in mind, it's more that I can create a lot of stories and situations I'd like to turn into comic books. For me, it's the art that catches people's attention but it's the story that will keep them going with the book.

Who are your own favourite manga artists?

My favourite is Toriyama, who did DRAGON BALL and DR. SLUMP - then there's Otomo, Shirow, Sonoda. I also keep an eye out for the more obscure

and not-so-popular manga, because those artists have really unusual styles of their own.

Do you have any favourite writers? People whose work you'd maybe like to illustrate?

That's hard to say as so many artists are also writers - but if I had to pick a favourite it would be Toriyama again. He keeps his stories pretty simple but keeps it going with laughter and gags.

Many people in the UK say your work is the most "Japanese" of any American manga artist. How do you feel about that?

It's a great compliment to be compared to some of the other popular Japanese artists; but if you're an American there's sort of a prejudiced attitude here in America towards people who are trying to do the style - you know, if it doesn't come from Japan it's not manga, it's not worth picking up.

What are your future ambitions?

One of the other things I'd like to do is chara designing for an animated show or for somebody else who'd like to do a comic book. I'd also like to start working on animation, but it's quite difficult to break into animation here in the USA - the Japanese style is sort of frowned upon, and to make it in animation you have to go to Disney, which doesn't really excite me that much. That's

looking far enough into the future!

What would be the best advice to someone just starting out who wants to become a good European manga artist?

Keep your mind and your books as wide and varied as you can; don't just focus on one artist and make yourself a clone of your favourite - that's a big turnoff for anyone thinking of hiring you.

Don't take offence at criticism of your work - it can be very helpful.

When you're presenting your work, try and keep it simple - people sitting behind a table at an interview can't deal with a huge portfolio. Don't bring everything from birth to now, just a few good, manageable pieces. Lastly, don't let one rejection get you down - every rejection is just one step closer to being accepted in the comics business.



CAPTAIN HARLOCK © Matsumoto/ TV Asahi/Toei Doga; this illustration © and used by kind permission of Tim Eldred

Tim Eldred

Interview by Helen McCarthy.
Creator of CYBERSUIT ARKADYNE
among other titles, adaptor of the
new Malibu PROJECT A-KO comic, Tim
is also a historian of the heavy mecha
genre with his VOTOMS Viewers'
Guide and other fanwriting projects.

How did you get started as a comic artist?

It was a long process of developing my skills on my own and taking work around the various comic book conventions in the USA. I showed my work to editors there whenever I could find someone who was free, and over a period of about ten years from the time I started showing my work till 1989 when I got my first break. I slowly developed my skills and got up to a professional level. In 1989 I got lucky and met the editors of Malibu Comics at the Chicago Comic Convention. They needed someone wellversed in the LENSMAN anime so they could put somebody on the new comic they had just licensed, and I

happened to be in the right place at the right time with the right skill and knowledge.

So you'd say to anyone who wants to break into the art world that it's worth plugging away at it, however long you have to wait?

Absolutely. I know some guys who've been doing it for years and who'll just keep on doing it. There's nothing to stop you doing your own work on your own time, whatever you currently do for a living, and it's very therapeutic in a way, because if you only do sample work and wait around for it to get noticed you'll probably be standing in lines from here to eternity, but if you actually go into development work on your own comics, it gives you the impetus to create more and more and it will get you up to a professional level a lot faster.

How important is it to develop an individual style?

Oh, it's vital. If you look at the history of

the comics medium the only time that things move forward in a dramatic way is when something completely new and unprecedented comes in to catch people's eye. For a while anime style and manga style caught people's eye; now, it's getting a little passé because there are a lot of people doing it, and not everybody does it right - in my opinion. So it's vitally important for outside influences to come in.

Who are the manga artists you admire most?

Ikigami, who drew MAI THE PSYCHIC GIRL, and the artist on LONE WOLF AND CUB.

What about American artists, in the manga style or outside it?

The American artist I admire most is a guy called Al Williamson, who's been drawing comics since the forties and continues to be popular today - a testament to the quality of his work. I also admire Walter Simonsen, another American artist, and a European artist called Colin Wilson - I think he's done work in 2000 AD.

Do you think that modern trends in anime, which have tended to move away from the big series and away from the "mechwar" space opera format, are missing something?

Absolutely. I think the medium has become almost trivialised by the current releases. It doesn't seem to be fashionable anymore to devote a lot of time and attention to a single storyline that takes a long time to play itself out, and is demanding of the audience. There seems to be a lot more "quick-fix" these days. Another symptom of this particular facet of the industry is that now we're seeing video games - computer games that isolate only the most common-denominator elements, like the T & A, the guns and the girls - and completely eliminate the story and plot for the sake of a titillating game. I think the whole medium has really lost something.

As a longstanding anime fan, any advice to a newcomer just starting out on the hobby?

Well, be prepared to spend a lot of money - that's number one! Also, don't be afraid to look into the corners and try something that's new to you - even though it's difficult to find things. Try not to be satisfied with the "quick fix" - try to look back at the older information and the older programmes, and be willing to spend a lot of time to look into them, because it is really rewarding in the end.



If you glance over the field of contemporary English language manga, among the translations and transliterations you'll find an intriguing hybrid: American manga. At first the term seems a non-sequitur; after all, manga by definition is Far Eastern, right? Well, maybe not.

These kinds of title have been labelled "pseudomanga" by some, but this is perhaps a little too derogatory. The creative teams behind these books have, for the most part, never really tried to 'ape' the Japanese style. Rather, they have attempted to create something with its heart firmly set in the manga mould, but in a more Western story-telling context.

A large percentage of mangaesque comic books are licensed adaptations - often those words sound alarm bells in the heads of comics fans. It's true that many licenced titles, from many companies, are of slightly lower than average quality - often, when a book is based on a tv series,

movie or other property, the creators will be heavily controlled by the owners of the licence, finding their stories cut and edited by "higher authority". Worse still, many comicbook companies don't even make the effort to produce a reasonable book, and are often content to let the tie-in title sell the comic alone. Factors like these combine to put adaptations down in the estimation of many readers.

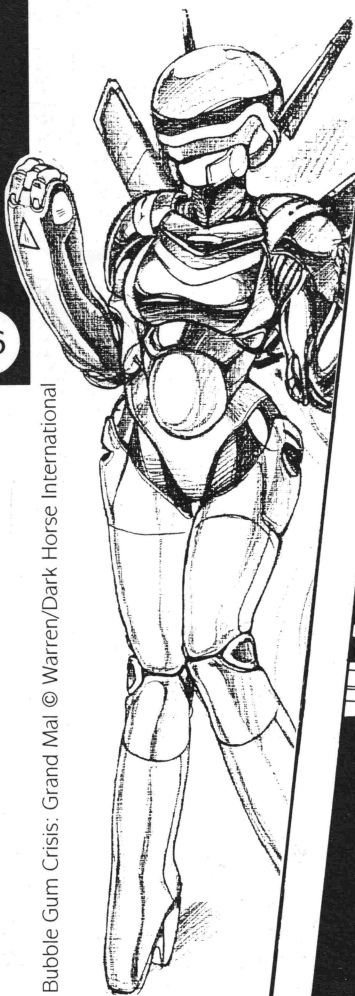
Fortunately, the creators of US manga have by and large striven to create good products, licenced or not. Perhaps one of the highest-profile licensed series is Eternity Comics' **ROBOTECH II: THE SENTINELS**, a saga with enough spin-offs to be practically an imprint in itself. The **ROBOTECH II** line grew out of the unfiled series planned by Harmony Gold as part of the epic **ROBOTECH** story. When Harmony Gold was unable to produce the planned series, Eternity began adapting the never-to-be-filmed scripts into graphic form. With no TV show to live

up to, the then series writer Tom Mason was free to add new dimensions to the comicbook, while at the same time keeping to the established basis for the plot-line. With a firm fan base in existence, the leap towards new, original **ROBOTECH** stories outside the previously seen continuity of the anime series was taken, beginning with **THE MALCONTENT UPRISINGS**, and continuing through **CYBERPIRATES**, **INVID WAR**, **GENESIS: THE LEGEND OF ZOR**, **RETURN TO MACROSS**, one-shot specials like **FIREWALKERS**, and onwards to the future with **GENESIS: INVASION** and **INVID WAR AFTERMATH**.

This was not the only anime show to find its comicbook feet with Eternity. Another popular saga and fan favourite was the adventures of the charismatic space pirate Captain Harlock. Deliberate care was taken to create stories that fitted smoothly into the **HARLOCK** milieu, and the look and feel of the comics was rendered so as to emulate the original. The **CAPTAIN HARLOCK** series lasted thirteen issues before being cancelled, and from then on appeared in mini-series format, each time taking a distinctive story and unfolding it in an engaging narrative. The first was **DEATHSHADOW RISING**, which was fol-

Manga in Focus: Mangamerican

by Jim Swallow



Cybersuit Arkadyne © Ianvs Pubs/Eldred

Dirty Pair: Sim Hell © Warren



lowed by a one-shot CHRISTMAS SPECIAL, and then by FALL OF THE EMPIRE, and finally THE MACHINE PEOPLE. Another short series, simply titled EMERELDAS, featured Harlock's female counterpart. The MACHINE PEOPLE series was sadly to be the final one, as legal wrangles over the rights to the characters sounded the death knell for the American adventures of the good Captain.

Another anime to get the Eternity treatment was LENSMAN. Based on the anime movie and tv series (which was in turn based on E.E. "Doc" Smith's landmark sf saga), Eternity produced three separate titles, LENSMAN, WAR OF THE GALAXIES and GALACTIC PATROL. Faced with two differing story origins in the movie and series versions of the anime, Eternity adjusted the comicbook origin to straddle the best ideas from both, adding to it and taking it in new directions, in much the same way as the company would later do with the ROBOTECH titles. Eternity's stable also holds ZILLION, an adaptation of the Tatsunoko anime RED PHOTON ZILLION, and GIGANTOR, the English-language version of IRON MAN NO. 28, the classic black and white show of the sixties, sharing page-space with original strips ARMOURED ROAD POLICE and AMAZON GAZONGA in the anthology title ETERNITY TRIPLE ACTION. Rumours are rife that the company is looking into production of SUPER DIMENSION CENTURY ORGUSS and VOTOMS as comics, the latter being a firm favourite of senior Eternity artist Tim

Eldred (interviewed by Helen McCarthy in this feature).

Other independent comic houses have also tried their hands in bringing anime to the printed page - Eclipse and Dark Horse, with their forays into the high-octane sf adventures of Haruka Takachiho's DIRTY PAIR, currently clocking up four miniseries: DIRTY PAIR, DIRTY PAIR II, A PLAGUE OF ANGELS, and SIM HELL. Dark Horse has hinted at a fifth DP book (with the working title of FATAL, BUT NOT SERIOUS), and perhaps even a spin-off from the DIRTY PAIR II series using original characters, but at the moment the company is girding its loins for the forthcoming BUBBLEGUM CRISIS: GRAND MAL book. Created by the artist behind all the DIRTY PAIR titles, Adam Warren, BGC will be the first foray into the world of colour manga for Dark Horse since the days of Harrison Fong and Randy Stradley's MECHA back in 1987.

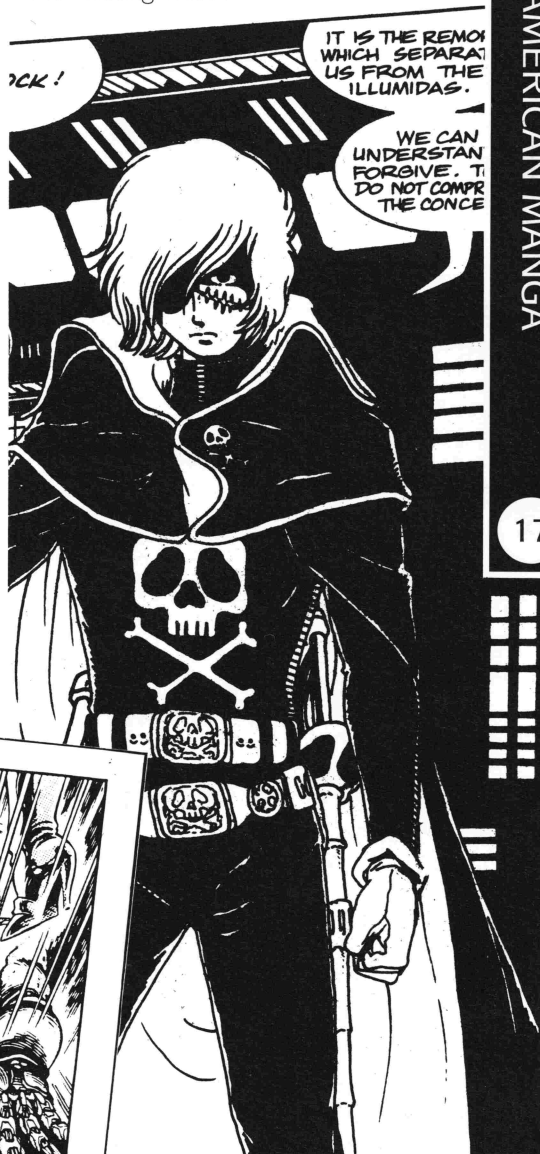
Now Comics, who, like Eternity, did many adaptations, created several titles based on classic anime shows of the sixties, such as SPEED RACER and ASTRO BOY. The popular SPEED RACER book enjoyed spin-offs like RACER-X, the recent NEW ADVENTURES OF SPEED RACER, and the SPEED RACER/NINJA HIGH SCHOOL crossover with Eternity Comics.

But adaptations are not the only product of the US manga genre - other stories with manga/anime sensibilities have included the sf tale of a lost amnesiac BROID, and its sequel SHATTERPOINT, both penned once again by Tim Eldred. Another Eldred-mastered book (is there no end to this guy's work?) was the mecha-opera CHASER PLATOON, under the Aircel label. Also worth a mention are two serious tales from the normally funny Ben Dunn of NINJA HIGH SCHOOL fame - TIGER-X and

BUSHIDO; and the slightly risqué 'MADOX-style' spoof METAL BIKINI by Jason Waltrip. Now, First, Ianvs and Dark Horse Comics all fielded original 'giant robot' titles with varying degrees of success over the years (respectively DAI KAMIKAZIE!, DYNAMO JOE, CYBERSUIT ARKADYNE and MECHA), but despite the quality of the books, all of them were relatively short-lived and suffered the fatal blow of low sales, and are now only to be found in the limbo of the back issue racks. Ianvs hope to return ARKADYNE to flight status in the future, possibly in graphic novel form, but for the moment the tale remains unfinished.

The majority of the American manga houses strive to produce well-defined adaptations and ongoing new adventures of popular anime characters in a fresh style. In many ways, these comics provide further episodes of anime that may no longer be in production to faithful and dedicated fans, as well as original American works with manga roots - an interesting spin on "East Meeting West".

/Dark Horse International



Captain Harlock © Matsumoto/Eternity/Eldred

A TO Z OF ANIME

By Steve Kyte

OAV/OVA

Acronyms for Original Animation Video and Original Video Animation respectively. As far as I can tell they are interchangeable and which you use is down to personal taste. OAV/OVA's are anime produced specifically for release direct to video (both rental and sell-through) and vary in format from one-off specials to multi-episode series - often complete with TV-style "eyecatch" commercial break sequences - even though they have no ads! The first ever OVA was **DALLOS - HAKAI SHIREI**, released in 1983. Since then the format has become a major part of anime marketing offering multiple benefits over tv/cinema release; more time and sometimes more money to produce better quality (though this certainly isn't always the result!), plus freedom from TV censorship and the need for company sponsorship and merchandise tie-ups. OVAs can act as a showcase and successful series can make the jump to other formats - witness **MOBILE POLICE PATLABOR** whose initial OAVs begat 2 movies, tv series and yet more OVAs! Old TV shows, no longer viable for TV but with a cult following can be resurrected or revamped with less financial risk, and unlike the West where "direct to video" often means "not good enough for anywhere else", the OVA has enabled anime to move in new directions and to survive the cutbacks in TV and cinema output in recent years.

OKAWARA, Kunio

Mecha Designer. Much respected (and imitated) in the industry, Okawara-san came to the forefront of robo-design with

1979's **MOBILE SUIT GUNDAM** and has been inseparably linked to the saga ever since, creating designs both for subsequent **GUNDAM** anime and Bandai's enormous range of model kits - such as the MSV (Mobile Suit Variation) series. Outside of **GUNDAM** he has contributed to many other series including **SOLAR FANG DOUGRAM**, **METAL ARMOUR DRAGONAR**, and his personal favourite **ARMOURED TROOPER VOTOMS**, whose gritty, realistic battlesuits such as the Scopedog were specifically designed to be practical, this enabling them to be reproduced as toys & kits without the need for design adaptations.

ONUKEI, Kenichi

Chara designer. Credits include **METAL ARMOUR DRAGONAR**, **TOKYO VICE**, and **YOTODEN**.

OST

Acronym for Original Sound Track

OTAKU

Japanese word used in a fan context to mean obsessive. Used as a derisive term in Japan to describe anti-social 'fanboy' types with an unhealthy degree of interest in a particular subject. Many Western fans have adopted the term, giving it a positive slant instead - OTAKU and proud of it!

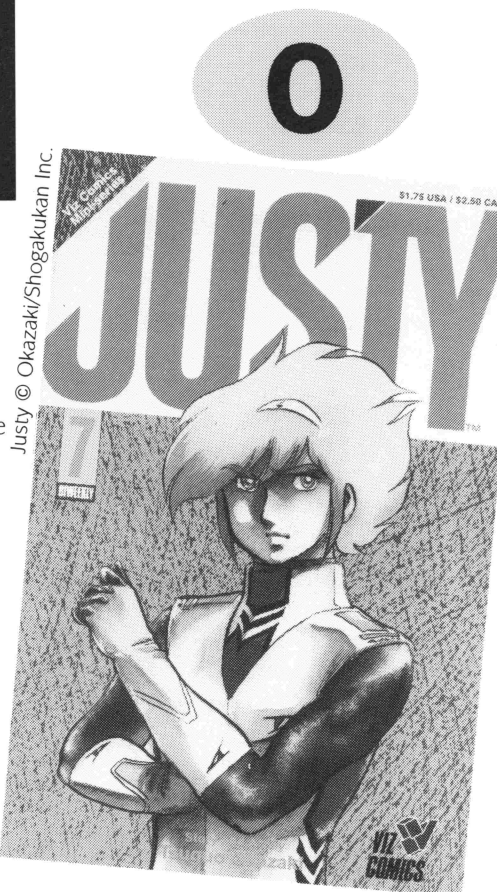
OTOMO, Katsuhiro

What can I say that hasn't already been said? Nothing really - so here's a potted guide for those who have been buried alive for the last few years. Otomo Katsuhiro is a manga writer/artist whose most famous creation **AKIRA** put anime/manga firmly on the world map - both in its comic form (originally serialized in **YOUNG MAGAZINE** in 1984 and later released in the West, with added colour, by Epic, a division of Marvel Comics), and the subsequent state-of-the-art, no-expense-spared cinema version (1988). It launched **MANGA VIDEO** on the road to success, is currently in your high street in the pages of **MANGA MANIA** and will soon be screened by the BBC. Despite this, Otomo's other works have yet to make an impact in the West. His first professional job was chara design on the film **HARMAGEDDON (GENMA TAISEN)** in 1983. His other anime credits include the framing sequence to the omnibus film **ROBOT CARNIVAL** and the post-**AKIRA ROUJIN Z**. His other manga credits include **MEMORIES** (an anthology of early works), **DOMU** - a tale of psychic conflict in contemporary Tokyo, and a collaboration with artist **TAKUMI NAGAYUSU**, as writer of **THE LEGEND OF MOTHER SARAH**.



Legend of Mother Sarah
© Otomo/Nagayasu/Kodansha

CORRECTION ; Somebody stole our ZETA! Mamoru Nagano worked on **MOBILE SUIT ZETA GUNDAM**, not, as it appeared in last issue, the 1979 original series **MOBILE SUIT GUNDAM**.



Justy © Okazaki/Shogakukan Inc.

OKAZAKI, Tsuguo

Manga writer/artist. His best known creation (at least in the West) is **COSMO POLICE JUSTY**, the adventures of esper police officer Justy Kaizad, whose story was given a brief and controversial US release in 1988 by VIZ Comics. The nine issue mini-series upset many fans with its somewhat liberal translation which resulted, among other things, in the hero being renamed Justy Starfire! A one-off Justy OVA was made by Studio Pierrot in 1985. Other Okazaki manga given a US release are **RAGNORAK GUY** (Sun Comics) and the adaptation of the OVA series **MACROSS II** (VIZ Comics).

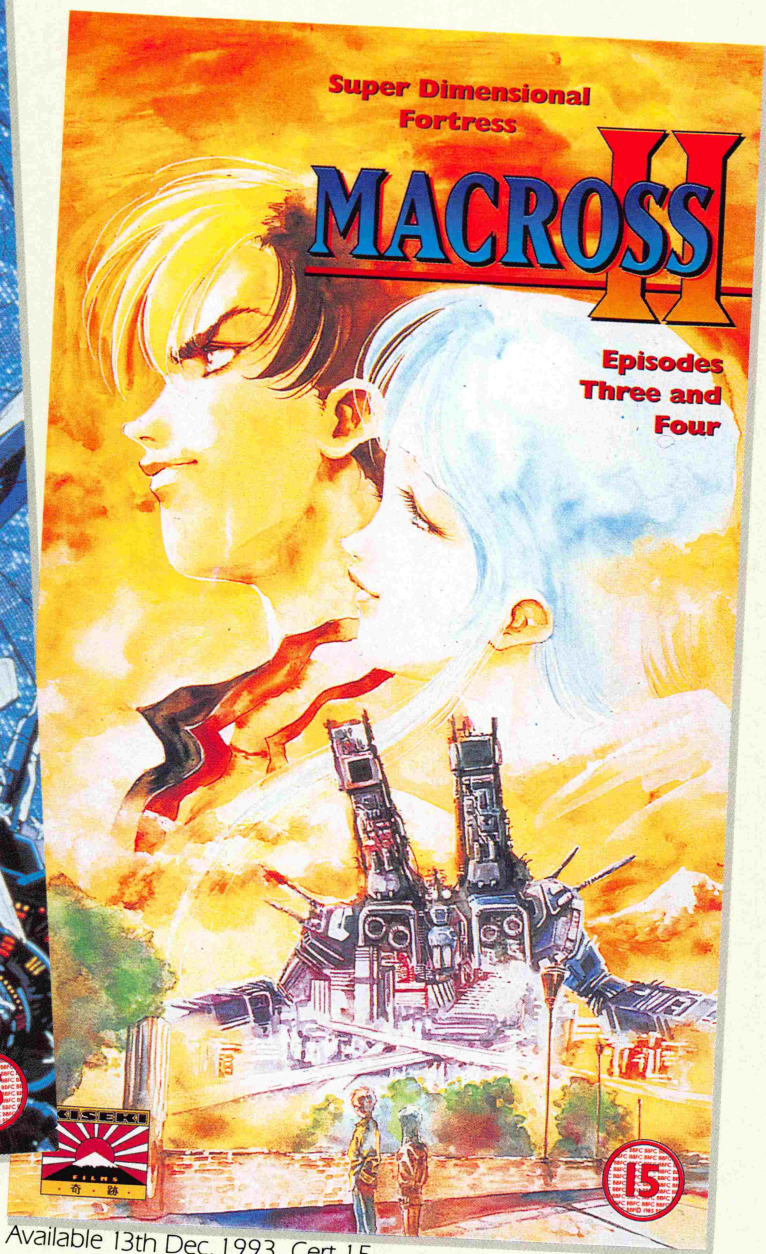
ONCE UPON A TIME

Harmony Gold US dubbed version of the 1986 OVA **WINDARIA**. Released on video in the UK by the now-defunct MY-TV label in 1988. Worth hunting for.

Miracles do happen...



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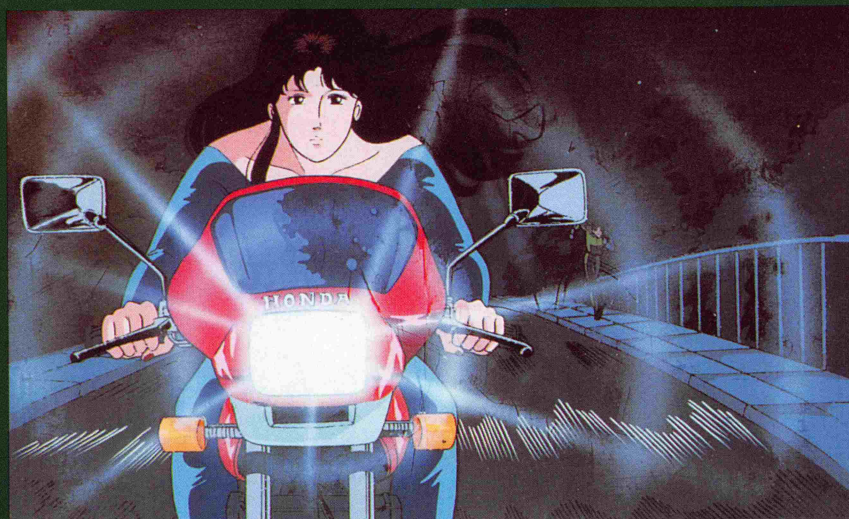
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K I S E K I - N E W W A V E J A P A N E S E A N I M A T I O N

PIN-UP IN FEATURE



Three orphan sisters, an incompetent young policeman and a web of theft and deception are the principal ingredients of our pin-up featured series ...

SPECIAL NOTE : this pin-up appears by permission of Tokyo Movie Shinsha Ltd., with special thanks to Ms Yukari Takeuchi for her kind assistance.

1983 was a vintage year, with a wealth of entertaining anime on tv and film as well as the first instances of the OAV. CAT'S EYE, which went on the air in July 1983 and ran into the next year, is one of the year's most enjoyable tv series.

Based on a popular manga by Hojo Tsukasa, whose CITY HUNTER was to enjoy even greater tv success three years later, CAT'S EYE has a great deal in common with its successor. The settings are slick, modern and stylish, the characters neo-realistic in style and possessed of great charm. The three sisters, Rui, Hitomi and Ai, Hitomi's relationship with the well-intentioned but extremely easy to fool detective Toshio, and the background characters are all carefully delineated, well-paced and very entertaining.

The CAT'S EYE of the title is a criminal gang of great audacity, which carries out a series of coups under the very noses of the police, constantly making seemingly impossible escapes. Hapless investigating officer Toshio would be horrified to know that the gang consists of his fiancée Hitomi and her two sisters, who to all intents and purposes are three innocent young women running a coffee shop while the youngest finishes her education. All their thefts

are, in fact, aimed at recovering their fathers art collection, which vanished mysteriously when he was killed in suspicious circumstances. In this way they hope to find out more about the disappearance and whether he might be still alive. As the series progresses they are led into a series of situations nice young ladies should avoid, escaping by a combination of quick thinking, courage and remarkable good luck.

CAT'S EYE is a series unknown to many English fans, but our Italian counterparts have had better luck, since they were able to see the series on TV as OCCHI DI GATTO and to buy the manga in translation. Figurini Panini even produced a sticker album devoted to the series! CAT'S EYE combines grown-up storylines and good artwork, but is totally lacking in the kind of exploitative, sex'n'guts emphasis for which some anime productions are notorious. It surely deserves a UK video release; is it too much to hope also that a UK tv channel might tire of buying pointless American or Antipodean soap operas and let us see something like this instead?



CAT'S EYE

© 1983 Hojo T/Shueisha/TMS.

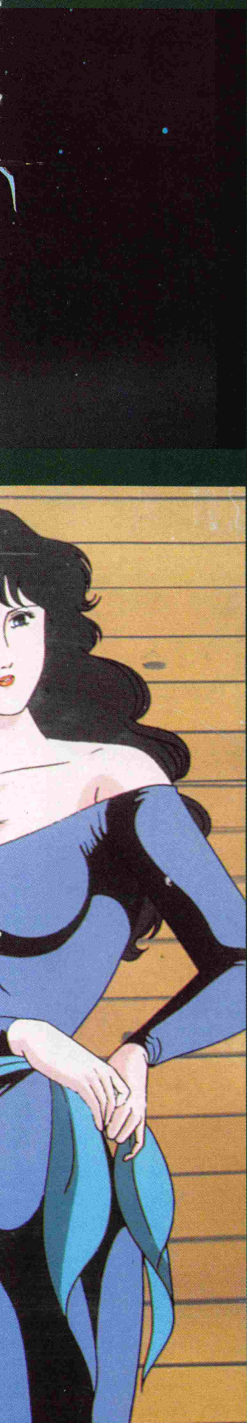
Episodes 1-36 dir. Takeuchi Yoshio

Episodes 37-73 dir. Kodama Kenji

PRINCIPAL CAST

HITOMI	Toda Keiko
RUI	Fujita Toshiko
AI	Sakamoto Chinatsu
TOSHIO	Yasuhara Yoshito

CAT'S EYE



CAT'S EYE

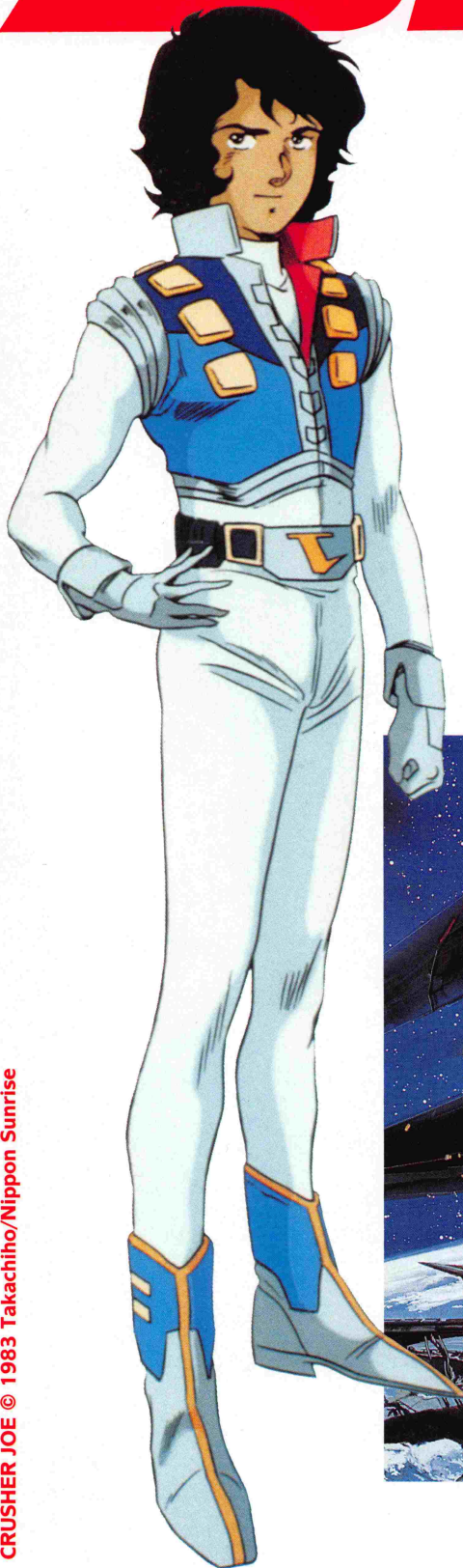
21

CRUSHER JOE

Takachiho Haruka's first science fiction success
profiled by HELEN McCARTHY

BACKGROUND

Takachiho Haruka is probably best known in the West as the creator of the DIRTY PAIR; but his career in anime began at the tender age of nineteen, when, still a college student, he founded STUDIO NUE, which was to grow into one of the most influential creative design companies in the anime industry. Takachiho-san's talents didn't stop at design, however; he was also to prove himself as a science fiction writer of no mean ability with the publication of his first original novel, CRISIS ON UNION PLANET PIZANNE.



A fast-paced, exciting story in the classic sf adventure mould, it introduced hero Joe, Talos, Ricky, the navigator Gambino and the Crusher Conference - not forgetting robot sidekick Dongo. Their adventures trying to prevent planet Pizanne being taken over by hostile forces and rescuing its beautiful princess, Alfin, were a huge success, and the book's publication in 1977 was followed by five sequels, in the course of which Gambino died and Alfin took his place as navigator. The novels had to come to the big screen, and so CRUSHER JOE appeared in the cinemas in 1983 and was an immediate success.

A glance down the cast and crew list reveals a wealth of talent; Yasuhiko Yoshikazu (whose manga VENUS WARS has been translated by DARK HORSE and appeared on video on the MANGA VIDEO label) co-wrote the screenplay, directed and designed the characters. Kawamori Shoji (mecha designer on MACROSS and DANGAIOH) went to work on the mecha, and tucked away in the credits are industry giants like Toriyama Akira (DR. SLUMP, DRAGON BALL), Takahashi Rumiko (URUSEI YATSURA, RANMA 1/2), and Otomo Katsuhiro, whose manga DOMU won the Japan SF Writers' Club Grand Prix in the same year.

SYNOPSIS

It's 2161. The Crushers are a mercenary organisation who provide services of various kinds - courier work, difficult deliveries or collections, escort services, the usual kind of thing. They are independent operators but are organised and run by the Crusher Conference, whose headquarters are on the planet Aramis and who authorise and allocate work to the individual Crusher teams.

Crusher Joe, captain of the MINERVA, and his team - Alfin, Talos and Ricky - are enjoying a break after a particularly tough job when they are approached by one Valenstinos, who wants them to deliver a patient in frozen sleep and two accompanying passengers to another planet for medical treatment. He tells Joe that the girl is the daughter of one of the ten richest families in the galaxy and they want her transported in total secrecy for fear of publicity. Naturally the pay for the job is very, very good - money up front and the usual signed Crusher contract - so Joe ignores his instinctive feeling that something's not quite as it should be, and the MINERVA heads off into space with their

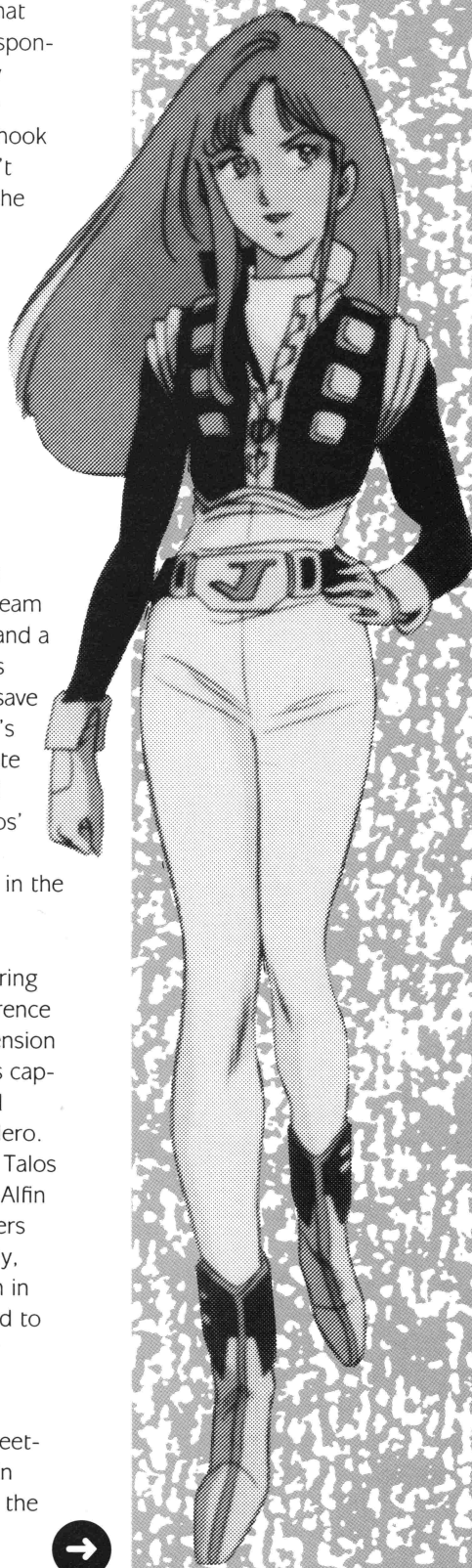
two passengers and the medical freezer containing a young woman.

En route a strange force takes over the warp drive and knocks out the team. When they recover, they're 700 light years off course, with no freezer, no passengers, no money and no signed contract - in fact, no evidence that Valenstinos or the job ever existed. Things get worse when the United Universe Army unit led by Colonel Kowalski boards the MINERVA and informs her baffled crew that, since they have no authority to be in that area, they're about to be held responsible for the recent acts of piracy there. Luckily, a UUA Intelligence attache, Bird, gets them off the hook by convincing Kowalski he doesn't have enough evidence to throw the book at them. Unfortunately the whole thing gets reported to the Crusher Conference, whose head, Crusher Dan - coincidentally also Joe's father - isn't prepared to let them off so lightly. He gives the whole team a six-month suspension for taking on unauthorised work.

Joe is furious and is drowning his sorrows in a local bar when the team is jumped by a group of heavies and a bar fight of truly epic proportions ensues. Again, Bird is around to save them from arrest. It turns out he's an ex-Crusher and an old shipmate of Talos, and he has some useful information for them. 'Valenstinos' is really a well-known criminal called Dodge and he's hiding out in the Lagoru system ...

Hellbent on revenge, and on clearing the slate with the Crusher Conference and getting that six-month suspension lifted, the team arrive at Lagoru's capital planet only to be spotted and attacked by pirates Norma and Nero. When the MINERVA is damaged, Talos and Ricky land her while Joe and Alfin take the ship's two pinnacle fighters and carry on the battle. Eventually, out of fuel, they are forced down in the jungle, but Talos has managed to get a rescue craft from Planetary President Maldora.

The President's help isn't free; meeting the team in secret at a drive-in movie theatre, he tells them that the man behind all their troubles is a pirate named Big Murphy. The



President wants Murphy out of the way too, and if the Crushers will do the job for him he offers to provide all the information they need. Naturally Joe agrees. Maybe he was distracted by the movie playing at the drive-in ... the first ever screen appearance of the Dirty Pair!

During the attack on Murphy's headquarters, Joe and Alfin find their missing cargo - no longer frozen, she tells them her name is Jona Mature and that she's really an assistant to researcher Dr. Balbos. Murphy has stolen the Doctor's warp transport drive and is using it to loot ships in the sector, but it needs repairs, so she was captured to help carry them out. Joe has a plan to get her away and out of danger while destroying the pirate base, but unfortunately it misfires, and she is taken off to the orbital platform where the damaged warp drive is located by Murphy, his baboon-like heavy Loki and the extremely unpleasant Killy. Things get worse as Joe discovers that the President was actually working with Murphy, and had planned to use Joe to doublecross the pirate and keep all their ill-gotten gains for himself. Joe doesn't like being manipulated, so he gets even more angry when he learns that Bird, too, was using him to unmask the President for the UUA ...

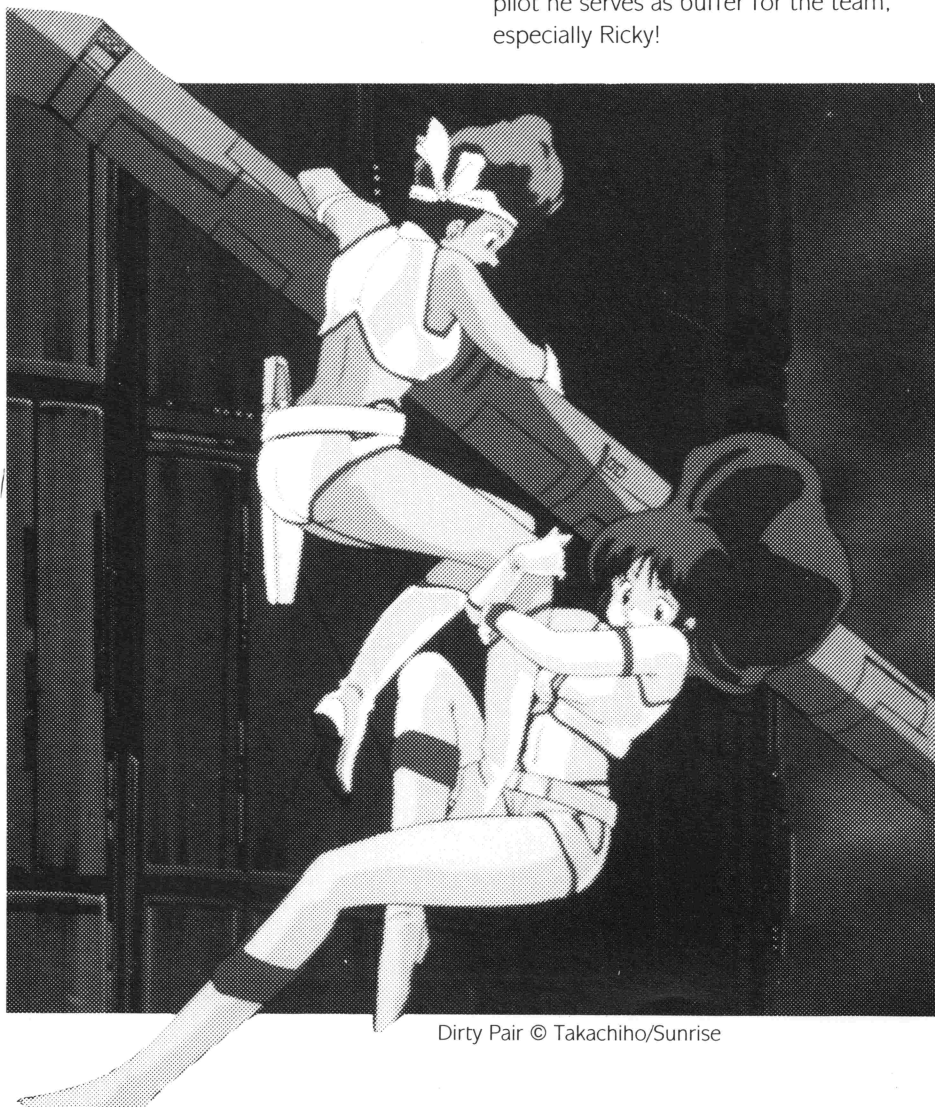
In an action-packed end sequence, Joe and the Crushers fight off gigantic odds to defeat the pirates - with a little help from Kowalski and the UUA - and Mature risks her life to destroy the warp drive, determined that it won't be a danger to the galaxy. Having proved themselves guilty of no more than gullibility, the team manages to persuade Crusher Dan to lift their suspension, and the film ends on a sunny, upbeat note, with Joe and Alfin spinning along a sunlit road in a fast car, having a good time together.

If you enjoy an action-packed adventure story with strong sf content, fun characters and plenty of drama, then CRUSHER JOE is for you. The MY-TV version (edited by Enoki Films in the USA) isn't in production any longer but you might pick up a copy second-hand from your local video rental shop. Let's hope that before too long another British label will re-release CRUSHER JOE, hopefully with the cuts in the Enoki edit restored, so we can enjoy one of the early works of a popular science fiction writer - not to mention the very first screen appearance of a certain pair of 3WA operatives!

THE CRUSHER JOE

RICKY - born in 2146 and the baby of the team, he came to the MINERVA as a stow-away but won a permanent place thanks to his wit and quick thinking. His skills as an engineer and ability to patch up almost anything have got the team out of many a crisis, but his terrible temper and recklessness coupled with his constant sniping mean that Talos often has to step in between him and the others.

TALOS - the heavy of the team and the oldest member, he has been a Crusher for more than forty years and worked with Crusher Dan, Joe's father. He's been wounded so often that most of his body is now cybernetic - his "gatling gun" forearm has come in useful on many occasions! He can seem grumpy and stand-offish but he has got the team out of many tight spots, and apart from his skill as the MINERVA's pilot he serves as buffer for the team, especially Ricky!

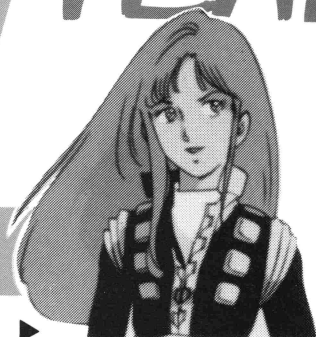


Dirty Pair © Takachiho/Sunrise

CRUSHER TEAM



JOE - born in 2142, he became a Crusher when he was only ten, and has grade 'A' status - meaning he has never failed on a mission. Joe is determined, brave and strong but can be very impulsive and stubborn. He's loyal to his team and there is a hint of romance between him and Alfin. Crusher team leader, captain of the MINERVA and pilot of one of her small pinnacle fighters, Joe rarely brings a cool head to any situation but his brains and courage usually see him through. He has a stormy relationship with his father, Crusher Dan - who as head of the Crusher Conference is also, technically at least, his boss. This is partly pure father-son rivalry and partly a reluctance to take orders from anyone at all.



ALFIN - princess turned navigator of the MINERVA, blonde, blue-eyed, giggly, Alfin has other, less obvious assets - she's a good shot, a first-class fighter pilot and keeps a cool head under fire despite her squeaks and squeals. She is very much attracted to Joe and treats Ricky like an annoying little brother and Talos like a favourite uncle.

THE MINERVA is a mid-class ship capable of functioning in atmosphere as a high-speed plane. She's 118.6 metres long and 20.5 metres high and her wingspan is 98.8 metres. Two 2-seater fighters (the "pinnacle" craft) and an armoured truck called the "Galleon" are stowed in the rear. She has a crew complement of four and can also carry a number of passengers; to further enhance her adaptability, six large cargo crates can be clamped under her wings and body.



Crusher Joe © Takachiho/Sunrise



CRUSHER JOE STAFF

EXECUTIVE PRODUCERS

Kishimoto Yoshinari & Ito Masanori

CONCEIVED BY **Yamaura Eiji**

STORY **Takachiho Haruka**

SCREENPLAY **Takachiho & Yasuhiko**

CHARA DESIGN **Yasuhiko Yoshikazu**

MECHA DESIGN **Kawamori Shoji**

ART DESIGN **Sato Michiaki**

ART DIRECTOR **Nakamura Mitsuki**

DIRECTOR OF PHOTOGRAPHY **Misawa Katsuji**

DIRECTORS OF SOUND EFFECTS **Fujino Sadayoshi & Chiba Koichi**

PRODUCED BY **Yoshii Tadayuki**

MUSIC BY **Maeda Norio**

DIRECTOR **Yasuhiko Yoshikazu**

CRUSHER JOE CAST

JOE	Takemura Hiroshi
ALFIN	Sasaki Run
TALOS	Kobayashi Kiyoshi
RICKY	Ohara Noriko
KOWALSKI	Naya Goro
BIRD	Kobayashi Osamu
DAN	Kune Akira
JONA MATURE	Mutoh Reiko
MURPHY	Otsuka Chikao
KILLY	Sogabe Kazuyuki
NERO	Watabe Takeshi
LOKI	Nagabori Yoshio
NORMA	Yanaga Kazuko
VALENSTINOS	Tanaka Nobuo
MALDORA	Shibata Hidekatsu
DORLOY MABOT DONGO	Futamata Kazumari

SPECIAL THANKS TO

KRUPP & OUCH	Azuma Hideo
DESIGNED BY	Igarashi Yumiko
BU-BU	Ishii Hisaichi
SAITEI-JIN	Otomo Katsuhiko
ARACHNE	Takano Fumiko
ANNESSE	Takahashi Rumiko
CHAG	Takemiya Keiko
ALFIN'S ONEPIECE	Miki Tori
BAGPIPER	Toriyama Akira
MAX310	Hosono Fujihiko
NIGHTWALKER	Mikuriya Satomi
RUDRA	Wada Shinji
GOBBY	

A beginners guide to anime music

By Wil Overton

A short introduction to the sometimes confusing world of anime music.

With the growing importance of popular music in film soundtracks here in the West it's probably not surprising to find that the Japanese have been at it for ages especially with the music that accompanies anime. Over here we're only used to seeing single soundtrack albums for films and some series. They usually contain background music (BGM) and maybe a song or two. Nowadays those songs are probably put there in the hope of chart success and subsequent promotion for the film, but in the end if you like the music from a film you've only got the one soundtrack album to get. As you probably expect, in Japan, things are slightly different.

Take a film and manga - **Silent Möbius**. Before the anime was even released there were 'Image Albums' - soundtracks of music and songs which don't appear anywhere else but on disc, mood setters, meant to be played along while you read the manga. Then there are the 'Drama' albums; these are just like radio plays, usually with the original voice actors, with sound effects, music and maybe a song or two. Along with all this comes all the different versions of the music itself. There's the OST (Original Soundtrack) which is the version you'll hear on the screen. Usually this term only applies to movies. TV series, which usually have a lot of music running through them, have BGM's (maybe two or even more volumes if the series ran long enough). **The Secret of Blue Water** has 3 volumes of BGM music as well as Image and Drama albums. There are Vocal Collections (self-explanatory really), Symphonic albums (soundtracks re-arranged for orchestra, providing it wasn't originally, and Best Collections which is a sort of pot luck for something with too much music to fit on just one album. All this means that you have to be careful when choosing an anime CD so that you don't accidentally end up with either an album full of songs that you don't remember being in the film or a Drama album you can't even understand (although these can be great for those of you learning the language).

The actual musical content of anime is as wide as the music spectrum itself. Think of a style and it's probably in there somewhere, but one thing that you do notice after a while is the amount of plagiarism that goes on. It's been said that part of the inspiration for **Bubblegum Crisis** was a song by the group 'Asia' called 'Go' (from the album 'Astra' - Geffen 26413), and although this might just be speculation, one of the most famous songs from the series 'Asu e touchdown' does have an intro that's the spitting image of another Asia track - 'Don't Cry' (from the album 'Alpha' - Geffen 25508). In fact American AOR (Adult Orientated Rock) seems to be quite a favourite with the Japanese when putting music to anime, although recently the orchestral score has been experiencing something of a resurgence. **Record of Lodoss War** has a wonderful sweeping soundtrack with two lovely opening and closing songs that cleverly mix modern and classical instruments and styles.

The stirring heroic songs with a sing-a-long chorus sung by loads of kids which typified many early TV shows in the 60s and 70s have all but disappeared now, far more likely is an upbeat pop tune sung by one of the voice actresses who doubles up a career in anime with chart success. This type of music more than any other makes up the bulk of anime music nowadays. Megumi Hayashibara (who has an interview in this very issue) can be found not only voicing **Super Cat Girl Nuku Nuku** but also singing on the accompanying albums. Recently the gap between anime and music has been growing even more blurred; two of the **Silent Möbius** singles reviewed opposite were produced by the stories creators, one by illustrator Michitaka Kikuchi and the other by Studio Tron. Artist/writer of **The Five Star Stories** Nagano Mamoru has also released albums.

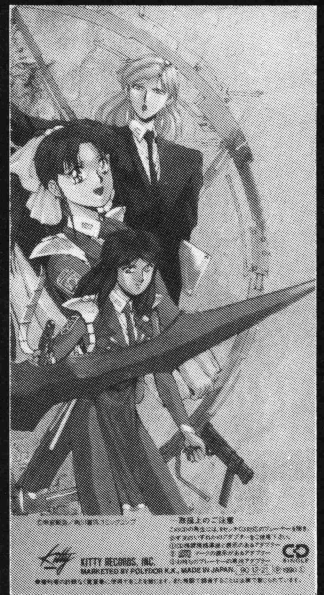
As any opinion of music is bound to be somewhat subjective, as well as my critical appraisal, I'll try to give a western musical style comparison so at least you'll have some idea of the style of the music.

SILENT MÖBIUS Image songs

XXI • STRUGGLE FOR LOVE
c/w REPETITION



XXII • HEAVEN c/w
WING OF HEART



XX - STRUGGLE FOR LOVE c/w REPETITION

This is the first in a 2-CD single set of Möbius image songs that appeared in 1990. A nice plus is that both covers put together make a really nice Kia Asamiya illustration of all the girls. Struggle For Love (the slogan incidently, appears on Katsumi Liquer's nightgown in the first movie) is a fast paced rock song which owes more than a little to the progressive rock band 'Yes'. The opening riff is lifted note for note, sound for sound from the first track of their album 'Big Generator' (Acto - 790 522-2). Fortunately, the rest of the song is slightly more original with the obligatory guitar solo in this case being a lot heavier than normal. In many ways it's very like the closing song to the first Silent Möbius movie 'Sailing' in that it has a much harder edge than many anime songs, one that fits the overall feel of the movie very well.

The companion song Repetition treads safer ground in that it has a more dance orientated beat and the middle solo is replaced by a keyboard rather than the usual guitar.

XY - HEAVEN c/w WING OF HEART

Two standard rock numbers with the first track starting off as a slow ballad which takes what seems ages to kick into gear but eventually ends with a flourish. Wing of Heart just hits its pace and stays there, this is standard AOR with a sing-a-long chorus ("you got wing of heart, we got wing of heart" etc...) and not a lot else apart from yet

another guitar solo. What is strange is the voice of the singer, if you can imagine Tom Jones singing a Van Halen single you might just be getting there.

XX-II - SI • JI • MA

The follow-up CD singles appeared in February '92 with another join together picture to encourage you to get both discs although this time you only get one song per single. Si Ja Ma is actually produced by Michitaka Kikuchi (the artist who produces the artwork for Möbius in its anime incarnations) and comes out sounding like a track by a singer called Basia (those in the UK and Europe might know her from a group known as Matt Bianco) who specialised in lightweight jazz/pop songs with a Latin feel, a sort of 90's Girl from Ipanema. Although the production is

▲ Get both singles and join the backs together for a mini-poster! Ah, the joys of marketing.

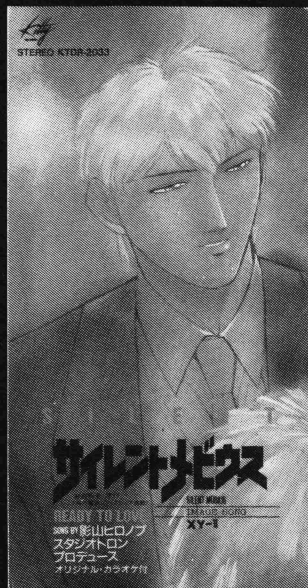
superb, it can't save what is essentially a rather dull song.

XY-II - READY TO LOVE

This track is produced by Studio Tron, Asamiya and Michitaka's studio and after hearing it you may think that they should stick to anime and manga rather than music. This is a rather light pop song with the truly cringeworthy line "I wanna kiss you baby" sung in English every so often. A more up tempo middle section still can't rescue it and the guy singing (from the cover it looks like it's meant to be Katsumi's boyfriend Roy de Vice) sounds like a failed cabaret artist.

完

XXIII • READY TO LOVE



XXIII • SI • JI • MA

THE OCTOBER CD REVUE! I CAN C THE CD!

Written and presented by STUDIO HELL CITY
Here are some previews of what came out on CD around the end of September. A CD is a round plastic thing, usually silver coloured with lots of little dimples buried deep within. They spin round, usually in a CD player. The stylus reads the little dimples and hundreds of little electronic monkeys convert them into music.
TOTEMO SHIAWASE DESHITA

SHOOTING STAR GAKUSAVER, KICA-156, 3000Y, 75min, 24 tracks, 3 songs
Perhaps it is an omen. The same night I started working on this and the corresponding OAV article, with the opening words "Aa! Nagareboshi!" I happened to look up² and see a shooting star light the night sky directly overhead.

ANIME ADVISORY COMMITTEE GIANT ROBOT WARNING

It has been determined, by a highly scientific method, that there are robots in this. Also that it is not serious.

Accordingly, hard-core Gundamaniacs are strongly advised not to watch it

The opening song is by Toshi, though he doesn't appear to be doing the singing. It is not serious. The rest of the album is very pleasant and has that Silver Screen feel to it! This is probably due to the fact that the music is from a full orchestra. It's worth turning on the extra watts just so your neighbour can wonder what on Earth you're listening to. (My house is double-glazed and soundproofed. The amplifier goes up to 11 too!) Without giving away things from the GAKUSAVER oav, there are musical gags to accompany the visual ones. If you buy the OAV, which I strongly recommend as one of the funnier giant robot titles since MECHAGODZILLA VERSUS MINKY MOMO, then this CD will give you all the BGM.
SHOOTING STAR GAKUSAVER 1, 60m 9800Y KIVA-168, KILA-74, "School Term" and "Extra Teaching" are the two episode titles. Part 2 26 Nov, part 3 Spring 94.

YUKAKO ♥ LAND, PCCG-00243, 2800Y, 60m, 9t. Drama 34m, 4 vocal 3 inst. - Yukako Iizaka's original album
CAST
Hina Yahari Aya Hisakawa
Natsuki Kazuki Yao
Hibiki Yasunori Matsumoto
Algard Ken Shiozawa
Ai Chisa Yokoyama
SONGS BY Misa Nakayama and Aya Hisakawa

Cutes! Cutes!
Vampire Cutes!
Vampire Cutes??

For the unwise, track titles like THE VAMP WITH ROSE AND ROSE and DEAR MY MOONLIGHT KID ought to be warning enough. This is unashamed Shojo Theatre. If you buy this (assuming a male audience) your friends will be very surprised and your credibility rating will be so low that garden gnomes will trip over it.³ DAISUKI GA TOMARANAI is dangerously bouncy and should carry health warnings. Final word of warning - don't turn the volume up to 11.⁴ You'll fry your speakers. This album is recorded LOUD. It might be good in a disco where you can afford that kind of bouncy noise. Come to think of it ...

Takehito Ito Presents : THE FUTURE-RETRO HERO VILLAINS STORY, KICA-7008, 3000Y, 63m 28T Drama, 2 songs, 1 10m Gregorian Chant
If your Japanese is poor don't buy this album. Buy the manga instead, ask for THE FUTURE RETRO HERO STORY or UCHU-EIYA MONOGATARI. It's easier to understand. The manga are basically physical incarnations of chaos, with cute little background incidents hiding in the 220 page Disaster Area.⁵ The CD is a mini drama set in an SF onsen.⁶ The Gregorian Chant is AKU NO HAREM or EVIL'S HAREM.

SAINT EIZA CRUSADERS EXTRA, VDR-28072, 2627Y, 40m 13t 6 songs.
This is something I picked up while on a secondhand CD crusade⁷ I doubt it is still available. The music is cute and boppy, featuring four harmonically accurate singing schoolgirls. The school hymn at the end is courtesy of Pachelbel. It just goes to show that when you pick something up because the cover is cute you don't necessarily win or lose. It makes a nice ornament but as intelligent listening goes, no score.

SINGING HEART 2 SWEET MEMORIES, TYCY-5321 -7, 16000Y, 461m, 157t Drama 40m. LD size box, booklet, 1994 Calendar.
This is the new KOR⁸ box set. any self respecting fan should not miss out on this excellent opportunity to get more of Akemi Takeda's wistful art. The booklet contains lyrics for the songs and a KOR discography. Not being an aficionado of the series I will refrain from commenting beyond the fact that I liked it.

KEIO FLYING SQUADRON, T-60114, 4980Y ??m?t, Drama
A rather expensive CD. The music sounds like something a PC can produce. Noah's ark has gone wild, something has stolen the sacred key and all you have to save the world with is an under-age bunny-girl and her pet fire-breathing Poochi. All manner of cute creatures are out to stop Rami-chan. Actually, it's a Sega Mega CD game. Where else can you shoot cats, dogs and octopuses without being locked up?

HP LaserROM, HP-UX Release (.0, 50726-10180, Drama
Fantastic, nobody has ever explained so much on such a small round piece of plastic before. This should be used as the definitive 0 for this month's CD revue!

The Anime Advisory Committee: Cuteness-Quotient Table

Title	Case	Music	Mania
Gakusaver	♩	♩♩♩	♩♩♩
Yukako ♥ Land	♩♩♩	♩♩♩♩	♩♩
Future-Retro Story	♩	♩	♩
Saint Elza Extra	♩♩	♩♩♩	♩
Singing Heart ²	♩♩♩♩	♩♩♩♩	♩♩♩♩
Keio Flying Sqdn.	♩	♩	♩♩
HP LaserROM	0	0	0

¹ Sorry, couldn't resist that.

² We had gone out looking for a garden centre. Instead we found a farm and walked a little further than intended.

³ I don't have this problem, I have an incredible rating instead! My friends wouldn't be surprised. They'd be surprised if I didn't buy it.

⁴ As you may have noticed, I saw THIS IS

SPINAL TAP several times during my reckless youth at university

⁵ And I listened to The Hitch-hiker's Guide to the Galaxy the first time around.

⁶ Public bath house. In this context, it defies description.

⁷ Actually, it was more like an incursion into enemy territory. North of Nakano Station.

⁸ Kimagure Orange Road.

BRIAN A. COOKE, 106 Wirral Drive, Winstanley, Wigan, WN3 6LD, aged 23 (going on 5); likes action-adventure stories with strong central (usually female) charas - Applesseed, Caravan Kidd, Silent Moebius, etc. Also RPGs, art, "real" computers. Complete Nippon junkie. Global expansion of the human collective through manipulation of data environments (a call to all Cyberjunkies).

IAIN BELL, 102 Bowring Park Avenue, Liverpool L16 2LF (email during term time ; I.G.BELL@BRADFORD) Hopelessly addicted to BUBBLE GUM CRISIS and SILENT MOEBIUS, but a sucker for the odd bit of kawaii. Also into ST:TNG, Sandman comics and RPGs (vampire rules!) Generally regarded as non-human but harmless...

ROSS EVISON, 18 Sunningdale, Waltham, Grimsby, South Humberside DN37 0UB, aged 16, at college; fave anime PROJECT A-KO, LAPUTA and BUBBLE GUM CRISIS. Also enjoys other films. Will reply to anyone who finds time to send me a letter - all letters welcomed and wanted.

DAVID SIEGL, 163 Ave Charles de Gaulle, 92200 Neuilly sur Seine, FRANCE, wants to correspond with English anime fans if they love big mecha (like FIVE STAR STORIES or METAL SKIN PANIC MADOX -01) and cute girls (like Madoka or Lum - I'm

PEN PALS

absolutely in love with her.) Also completely gaga for TONARI NO TOTORO, VAMPIRE PRINCESS MIYU and others. An artist and/or model kit maker will be warmly welcomed!

JAIME FRANCES BERNABEU, c/B. Del Campo LaTorre, No. 42, 03202 Elche (Alicante), ESPANA; "I want to meet English people who like manga and anime too, to write to them and exchange things with them. Write to me in English or Spanish (I prefer Spanish). THANK YOU!"

JOSE ANTONIO PAVO LOPEZ, C/Oliva de Plasencia nº 7 4ºD, 28044 Madrid, Spain; "21 years old, male, a perfect otaku looking for people interested in anime and manga. I have a great amount of manga and info, I can send you Spanish manga stuff translated to English (Ghost in the Shell, St. Seiya, Dragon Ball etc."

PAUL RUSSELL, 37 Vivian Avenue, Wembley, Middx, HA9 6RO, aged 22; "recent convert to the Faith wishes to get together with other like-minded otaku in the London area - and anywhere else really - to share the experience of watching excellent anime, learning Japanese and

maybe even the odd anime shopping expedition. Favourite anime includes anything by Hayao (Anime God) Miyazaki."

FRANCIS GILBERT, 287 Donvale Road, Donwell, Washington, Tyne & Wear, NE37 1DZ, UK. Age 17, fave anime RANMA 1/2 and URUSEI YATSURA - "the cuter and wierder the better" - interests include RPG, reading and console games.

CHI KIT TSANG, 128 Ferry Road, Edinburgh, EH6 4PG, Scotland, aged 18 ; "ANIME CRAZY! "Likes DRAGON BALL Z, CITY HUNTER, GALAXY EXPRESS 999, RANMA 1/2, ORGUSS, and many others. Collects anime dubbed in French, Cantonese and English, also subtitled. "Anyone interested in swaps, please write to me!"

ROBERT ANDREW GIBBS (RAG for short!), 20 Hanley Close, Halesowen, West Midlands B63 4DS, UK, aged 14; entering GCSE hell, manga maniac and loves playing SNES games, seeks male or female penpal aged 15+.

GLENN JACKSON, 125 Southend Arterial Road, Hornchurch, Essex, RM11 2SE, UK; 16-year-old anime artist; "I'm a big BUBBLE GUM CRISIS fan looking for a fellow anime artist - 14 to 18 years - to swap pictures, letters, info etc.; male or female (Priss or Linna lookalike especially welcome!)"

ATTENTION ANIMATORS

Las Vegas cable television production company seeks independently produced animated short films for possible inclusion in a series pilot.

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**PIONEERING ANIME -
DATELINE 1994**

**Pioneer LDC sets its sights on Britain
with the hit OAV series
TENCHIMUYO! RYO OH KI**

© AIC/Pioneer LDC Ltd.

NEWSLINE EXTRA by HELEN McCARTHY
Next year, the anime arm of PIONEER

LDC will be releasing TENCHIMUYO! RYO OH KI on laserdisc in the USA under their own name. Pioneering in more ways than one, they have taken the unusual step of asking UK fans, through ANIME UK MAGAZINE, **not** to order the laserdisc from US suppliers. - because early in the summer of 1994 you'll be able to buy TENCHIMUYO here in the UK on PAL format.

PIONEER is also setting up a fan club for its productions - which include such anime classics as SILENT MOBIUS. If you want to contact the company or enquire about the PIONEER LDC FAN CLUB, you should write to PIONEER LDCE LIMITED, Pioneer House, Hollybush Hill, Stoke Poges, Slough SL2 4QP.



TENCHIMUYO RYO OH KI

STUDIO HELL CITY goes "This Side Up".

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After much consideration, and several conversations with one of the producers, here is just a little insight into the first series of what must be one of the best Hybrid SF in a long time.

This is a story of a young man from humble beginnings who blows up his school and then saves the world

Note the spelling. TENCHIMUYO!! It roughly translates as, depending on how you read it, "This side up", "No need for Tenchi" or "Good for nothing Tenchi". It's probably safer not to translate it! I will of course claim that my transliterations of names are definitely correct, that's just ego. If you want to get them wrong, then feel free.

A thing to be aware of with Tenchi's World. All the names seem to be rather sophisticated plays on kanji. As such, explaining their origin is currently beyond me.



KATSUHITO MASAKI - "JIICHAN"

Tenchi's grandfather, tends the Masaki Shrine, deep in the mountains. Invariably wears priestly clothes. Voice actor : Takeshi Aono

NOBOYUKI MASAKI

Tenchi's father, looks and sounds very like his father with the exception of the priestly robes. This is because he has the same voice actor.

TENCHI MASAKI

15 years old, with black hair in a short pony-tail. A schoolboy who gets a whole lot more than he bargained for. Very easy to identify as he is the only boy who gets attacked by aliens in the entire series. Voice actor : Masami Kikuchi

RYOKO

The infamous pirate. She has light blue hair and a number of abilities including



levitation, teleportation and can phase through solid objects. Her ship is called Ryo-Oh-Ki and is shaped rather like a caltrop. Voice actress : Ai Orikasa

AEKA

The Jurai Princess. She has very long deep purple hair that is usually done up in tails. She is very proper and shy. She travels aboard her ship, the Ryo-oh, with her two guardians and Sasami. Voice actress : Yumi Takada

SASAMI

8 years old, has blue hair and possesses the longest bunchies in the universe. She is one of the incarnations of Cute, everything is a new game to her. Voice actress : Chisa Yokoyama

AZAKA - KAMIDAKE

Aeka's two guardians, approximately two metres high and one in diameter, they



resemble slices of tree-trunk. Azaka has the blue writing, Kamidake the red (I hope). Voice actors are : Ayumi Takagi and Kenichi Ogata respectively.

YOSYO
Aeka's older brother. Any resemblance to Tenchi's grandfather is entirely intentional. Voice actor : Taketo Koyasu.

RYO-OH-KI
It's cute, it's fluffy, it's a spaceship. Fascinatingly enough, there is a voice actress for this rabbit-like creature.

MIHOSHI
A galactic police officer who gives blondes a bad name. She has difficulty thinking without moving her lips. She is the definitive vacuous blonde; that is why she is in the Galactic Police. Nothing to do with the fact that her father is the chief commissioner. Voice actress : Yuko Mizutani

KAGATO
Kagato is a mad-scientist. The text-book kind, not actually evil, nor particularly mad, just a more successful megalomaniac than most. He is a scientist engaged in a continual pursuit of Knowledge. Nothing but Absolute Power. Voice actor : Norio Wakamoto

YOSYO
Merely a name change for Tenchi's grandfather as his true identity comes to light.

WASYU
Short, cute and with long reddish hair. She is a proper scientist, interested in everything. The 'mad' is optional, she is petulant and likes to be addressed as "Wasyu-chan". Voice actress : Yuko Kobayashi

Next Issue:
TENCHIMUYO!! THE FULL STORY
Studio Hell City's Perfect Manual Synopsis.

TENCHIMUYO!! Cast

Tenchi	Masami Kikuchi
Katsuhito	Takeshi Aono
Noboyuki	Takeshi Aono
Ryoko	Ai Orikasa
Sasami	Chisa Yokoyama
Aeka	Yumi Takada
Azaka (Blue)	Ayumi Takagi
Kamidake (Red)	Kenichi Ogata
Kagato	Norio Wakamoto
Mihoshi	Yuko Mizutani
Wasyu	Yuko Kobayashi
Yosyo	Taketo Koyasu

TENCHIMUYO!! Staff

Director	HAYASHI Hiroki
Chara/General	KAJISHIMA Masaki
Design Work	TAKEUCHI Atsushi
Story Director	NAKAZAWA Kazuto
Producer	WATANABE Takashi, OKAMOTO Tatsuya
Story	HASEGAWA Nahoko
Music	HONDA Yasonori

TENCHIMUYO!! SO YOU WANT TO COLLECT IT, DO YOU?

4800¥, 30m

- 1 RYOKO REBORN
PIVA-1001, PILA-1133
- 2 AEKA HAS APPEARED
PIVA-1002, PILA-1134
- 3 HELLO RYO-OH-KI-CHAN
PIVA-1003, PILA-1135
- 4 MIHOSHI FALLS WHERE BEAUTIFUL STARS FALL
PIVA-1004, PILA-1136
- 5 KAGATO'S INVASION
PIVA-1005, PILA-1137
- 6 NEED TENCHI
PIVA-1006, PILA-1138

SPECIAL THE DAY BEFORE THE FESTIVAL
PIVS-1256, PILA-1184

TENCHIMUYO!! CD 1

PICA-1003, 3000¥ 65m, 20t. Music, 8 drama

This contains the opening and ending themes, plus some of the background music.

TENCHIMUYO!! CD 2

PICA-1011, 3000¥ 56m, 25t. BGM, 5 songs

More background music and songs by the voice artists. Mihoshi's theme is present among the other character themes.

TENCHIMUYO!! CD SPECIAL

PICA-1018, 3000¥ 68m, 18t. Drama, 8 music

One of the producers kindly let us see the live show! As a result I have lots of photos of Ryoko, Aeka, Sasami, Mihoshi and even Tenchi! Chisa Yokoyama's (Sasami) T8, "Magical Girl Pretty Sammy", is lethally cute. If you can't stand cuteness, consider yourself advised.



YOHKO MANO - Falchion
1/5 vinyl and resin kit

Fantasy South

JONATHAN D. LANE and a group of modellers with international connections

Jonathan Lane has been making models for over 20 years, the last 6 years as a professional. So what does he do as a hobby? Right, he builds models - but mainly sf and fantasy ones. When he discovered Shirow's APPLESEED a few years back, it immediately expanded his sf horizons - previously his knowledge had been limited to Western movies, comics and novels. Now, as a hardware fanatic and enthusiastic figure builder, he had a whole new area to model.

Professionally, his main areas of employment are museum work and visual effects. He studied for a BTEC HND in Industrial Modelmaking at Hertfordshire College of Art and Design, covering mainly architectural and product design modelling, and after the two year course spent some time working at the Museum of London.

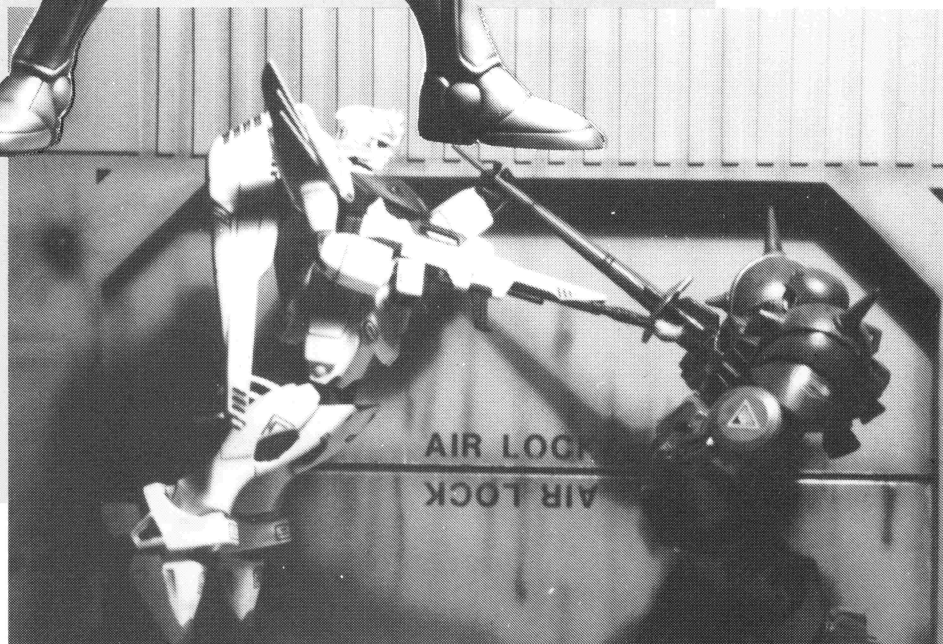
He is part of a model group known as Fantasy South. Originating in Southampton, the group also forms the space, sf and fantasy special interest group of the International Plastic Modellers Association. Some of the group travel all over the country putting on displays at model shows and recruiting new members - the current membership is spread out over the whole country.

Jonathan's current projects include a totally scratchbuilt 1/12 scale Bonaparte (very labour intensive as all 72 track links are individually cast in resin!) He plans a 1/12 scratchbuilt Alphonse AV 98 Ingram, a NT1 Alex from Gundam, and "when my sculpting skills improve" some characters from APPLESEED including a D Guges Landmate.

Some of Jonathan's models are presented here. If you get the chance to catch one of the group's shows you'll find it well worth while - the standard of their work is very high. Meanwhile, let the photos whet your appetite...



BRIAREOS Conversion of Kayodo 1/6 vinyl kit from the anime of APPLESEED 1 to Briareos from the end of Book 2 - av ears modified, wings on the neck added, as were ammo pouches on the belt plus the police badge. Gun and sword completely scratch built.



GUNDAM MOBILE SUITS - built straight from the box, scratchbuilt F91 background diorama in styrene sheet.

**MACROSS II -
LOVERS AGAIN, parts 1 & 2**

KISEKI FILMS, KIS 93001, 56 mins

Britain's newest anime label launched on 4th November 1993 with LA HERO's dub of the reincarnated MACROSS legend. Next year is the 10th anniversary of the screening of SUPER DIMENSIONAL FORTRESS MACROSS - DO YOU REMEMBER LOVE?, and so the release of this follow-up series could hardly be better timed. Original chara designer Mikimoto Haruhiko reprises his involvement for this six-part OAV series, being released 2 episodes to a tape to kick off Kiseki's anime range. Mikimoto was catapulted to superstardom by the success of MACROSS, and in the years between his work has gained even greater charm, freedom and fluency. Interpreted here by a team of animators who know how to let his romantic watercolours display their charm to best effect, the characters are

gorgeous. They are counterpointed by revamped mecha as powerful and effective as in the original series, provided by the masters of mech design STUDIO NUE.

The dub has its limitations, absurdly unnatural pacing of some dialogue being chief among them. It must also be said that placed alongside the emotional roller-coaster of MACROSS's love triangle, interspecies battles and dramas of death and devastation, the story can't help but seem rather lightweight. In six episodes it's hard to develop the clout that comes at the end of MACROSS episode 36. However, most viewers won't have seen its illustrious precursor and won't be diverted from the charm of this story by memories. The combination of Mikimoto's magical chara designs and STUDIO NUE's mighty mecha is so powerful that much can be forgiven, and Kiseki's first tape looks set for major success.



AND THE REST ...
CRYING FREEMAN 3 and **DOOMED MEGALOPOLIS III** from *MANGA VIDEO* continue their successful series. If you liked the other tapes you won't be disappointed in these, and if you didn't, you won't be surprised by them.

OTAKU NO VIDEO is the latest from *ANIME PROJECTS*, a cheerful poke at anime fandom in general and the history of their own team in particular by the guys from GAINAX. One of the most unusual anime releases ever and worth adding to any fan's collection.

WICKED CITY

Manga Video, MANV 1024, 80 mins approx

That running time depends on what the BBFC finally decide to do to this elegant piece of City Gothic; as we went to press the latest word was that the tape had been held for cuts. This seems a pity, since the sex is fairly discreetly conveyed and the gore no more in evidence than in many lesser films. Where **WICKED CITY** scores is in its contemporary settings and characters, its well paced writing (in particular the concealed subplot) and skilful pace. It's interesting to note that the director is the man who gave us the infinitely less subversive **LENSMAN** three years earlier; sans **CRAY-1** supercomputer, Kawajiri's team falls back on the conventional methods of cel animation and uses them to memorable effect. The dub is mid-Atlantic and all the demons have British accents - what a missed opportunity to employ Alan Rickman's own brand of cultivated menace! Even without Rickman, and without whatever sections of this obvious fantasy the BBFC deem too damaging to public order and morality, this is a must-see, must-have tape.

**VIDEO
REVIEWS**

ANIME? START HERE

The doors are locked, the claymores are in place and the police guard is on duty outside the door. At last I'm on my own, with a guarantee of no editorial interference and the proof copy of this issue's book for review: **ANIME: A BEGINNER'S GUIDE TO JAPANESE ANIMATION** by Helen McCarthy.

The question posed by such a title is how to define "beginner". Is it the sort of person who sees the video titles in HMV and says "Golly, what's aneem?" Or is it an animation fan who's never knowingly seen a Japanese work before and wants to know what all the fuss is about? There are newcomers to anime who hold doctorates in Japanese; what can this book offer them? Anime is a field that crosses several interest groups, as a subset of comics, film, animation or Japanese language, and one would be forgiven for thinking that no book could possibly cater for all these needs.

But there's no problem here, since this book manages enough textual acrobatics to cover all angles. There is an excellent glossary, covering the many anime-specific terms such as OAV and ANIPARO that won't be found in any dictionary, and a history of anime in Japan that ought to satisfy even the most jaded of academics.

The experienced fan will not come away feeling neglected either. Typical for a McCarthy production, the book reads like a gigabyte download of anime trivia, with biographies of the most famous anime creators and a wealth of plot synopses. There is also a detailed analysis of recurring themes such as robotics, psychic powers and cop shows, and a comparison of the differing uses of science fiction and fantasy.

And for the absolute neophyte? As well as an overview of the myriads of available anime, the book is loaded with "hard" information. Names and addresses of shops and societies that can help out, and the toys, games and other ephemera that accompany it all. There is some treatment of related comics but, sensibly, it remains brief and readers are directed to more specialised works such as Fred Schodt's *Manga Manga*.

The appendices give a complete list of all the works mentioned in the text, including Japanese titles and the differing formats (film, OAV, English dub etc.) that fans might encounter. The bibliography is excellent, including all the magazines one could possibly wish for, and even the publishers and ISBN numbers of the Italian and French works that might otherwise prove difficult to track down.

As Helen says in her introduction, the problem with a beginner's guide is knowing what to leave out. The book's relatively small size has forced her to omit some areas which I wish she had examined further although they are on the edges of her given brief. As any glance at the bibliography will reveal, anime is an international phenomenon, and there are several paths which are marked but not taken. The flourishing of American fandom in a disinterested environment is mentioned but not discussed. The cut-throat world of US animation makes one wonder how anime ever made it at all. Inferior, locally-produced serials such as *CARE BEARS* were given free to networks as loss-leaders for ranges of toys, while available Japanese imports (such as *ROBOTECH* and *BATTLE OF THE PLANETS*) were only seen in cut versions. Despite the obvious preference that TV was likely to show for the freebies, anime flourished in smoky convention rooms, aided only by America's Japan-compatible NTSC video format. I feel there was a definite

hostility shown by the media towards openly Japanese (ie uncut) serials, as demonstrated by the proto-racist 'Made in America by Americans' logo that used to close Filmation's *BRAVESTARR*. It would have been interesting to see some space devoted to the way in which anime pulled itself out of its clandestine origins to reach the popularity it enjoys today.

But there is a perfectly good reason for this omission, which is immediately obvious when you open the book. Anime is, first and foremost, a visual medium which no amount of text could adequately convey. So instead of tangential topics of limited interest, much space is wisely given to illustrations and stills. The impact is aided greatly by the 'mook' (magazine-size) format, which initially made me suspicious but upon reflection would seem to be the only way to guarantee seeing the artwork in all its glory.

There is a special chapter on anime in Britain, which dwells on the *MANGA VIDEO* releases that constitute such a large percentage of the available material. It's bang up to date, for the moment, but given the lightspeed anime explosion in which we find ourselves, may well find itself in need of a power-up within a couple of years. But in that case, a bigger interest in anime will call for a weightier tome which can discuss more specialised issues such as American and European fandom, and the unofficial popularity that anime enjoys across East Asia. That will be the time for "An Expert's Guide", hopefully from the same erudite source. In the meantime, beginners of all groups now have an excellent guide that not only opens the gate to anime, but also sketches a reliable map around all the important sites.

Helen McCarthy (1993)

ANIME! A Beginner's Guide to Japanese Animation

Titan, ISBN 1-85286-492-3 (pbk)



anime!

A BEGINNER'S GUIDE TO JAPANESE ANIMATION

by Jonathan Clements

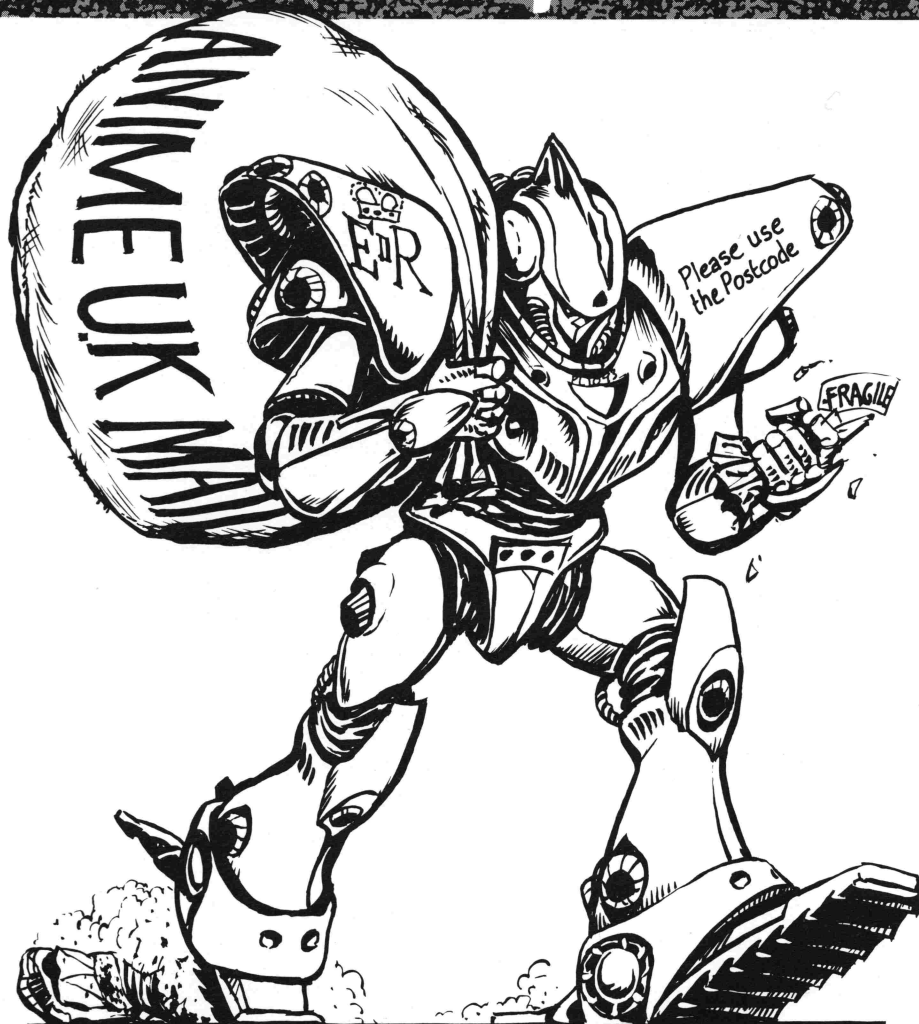
Of all the many letters we receive at ANIME UK, about twenty per cent have concerned the sub/dub question. Here in Britain the debate about whether subtitling or dubbing of anime is preferable is still a relatively new issue because our fandom has only been active for three years, but on the Continent and in American fan cir-

cles it's been going strong for far longer than that. It seemed like a good idea to review the state of fan opinion, so this issue most of our letter column is largely given over to the debate. In selecting letters for printing we've kept to the proportion of pro and contra sub and dub in our mailbag, so it accurately reflects the views

we've received.

All the views printed here are the personal views of the writers and can't claim to reflect the opinions or policy of this magazine or any other part of the anime community, fan or professional; but you may find some of them reflect your own thinking.

THE GREAT DEBATE SUBBING OR DUBBING



RICHARD BRIGHT, England : What about dyslexic people? They can't read as fast as the sub displays and may have to rewind and pause the tape, causing the film to take hours and ruin the fast action and storyline. With dubbing at least they have the people saying the lines and can watch without "stop, rewind, pause".

LAURENT SEYLER, Luxembourg : Even if this debate has been raging for years, neither of the parties shows any real sign of wanting to end it. So, I will take this opportunity to do the first attempt to con-

ciliate both parties! But first, a personal and local profile may be appropriate : I'm 23, addicted to anime since the age of 4/5 years, and probably went through the whole history of anime on French tv from its very beginning (JUNGLE TAITEI and RIBON NO KISHI) to nowadays - the critical period being the "anime boom" back in 1987, when with the rise of anime began its fall! Why? Simple; on Japanese tv about 30 shows run simultaneously on 6 or 7 DIFFERENT channels, while in France about half that anime ran on only ONE channel! The results? A quality of dubbing

going straight downwards in order to provide the needed episodes, not to mention the very limited choice made by tv programmers - an awful lot of action, a little bit of humour, and even fewer shows for kids. In fact, most of the shows chosen were aimed at TEENAGERS but aired in France during kiddies' afternoon programmes. The "graphic violence" displayed in some shows generated a strong anti-anime (if not anti-Japanese!) feeling among the parental audience. So much for the image of anime!

The only attempt to show the real potential of anime was done by the (now deceased) "La 5" TV channel which featured family shows (sports, dramas, magical girls, family sagas AND adventure). But as this channel didn't cover the whole French territory, this attempt to diversify anime probably went mostly unnoticed. So, what's left on French tv? France's 3 fave anime shows are DRAGON BALL ZETA (getting boring if you ask me, because if you read Japanese it's a lot faster to read the manga!), City Hunter (with always the same 2 voice actors doing the whole 140 episode bad guys' cast, and featuring a Saeba-san trying to lure his female guest stars in VEGETARIAN RESTAURANTS - for which read LOVE HOTELS in Japanese!), and RANMA 1/2 (which co-stars an Oshisho-sama/Jiji stealing HANDKERCHIEFS - read FEMALE UNDERWEAR in Japanese!)

After these years of anime being raped and pillaged, you have 2 choices left : to turn to subtitled anime, or to give up! I chose the first option because subtitling respects the feature's dialogue and cultural ambience (even when LINER NOTES™ are needed to clarify certain situations). Nevertheless, we pro-subbers should always remember that we may be a minority (not everyone would like having



to "read" a dialogue anyway) and that video companies need to run a viable business. So, we should at least TOLERATE good dubs! Manga Video showed how dubbing should be handled with their August releases of CRYING FREEMAN and DOOMED MEGALOPOLIS - even if the language isn't the original, that "magical touch" of the feature remained unchanged. If they and their like can maintain this quality when increasing their output, then we pro-subbers should give them our support.

I don't know if I have managed to shorten the gap between pro- and contra-subbers, but I really do hope I made them think "Why maintain that gap?" ...

BRIAN D. CLARKE, Canada : You know, the problem with the ongoing SUB VS DUB debate is that everyone always dwells on the negatives. I think it's time someone looked at the **positive** side of things and mentioned :

TWENTY GOOD THINGS ABOUT LOUSY DUBBING

- 1) No worries about whiplash while reading subtitles on widescreen
- 2) Helps keep videos cheap - and we mean CHEAP!
- 3) You have to admit that it would add a whole new level of symbolic meaning if the Knight Sabers spoke English with thick New York accents.
- 4) Doesn't the muddy, garbled sound quality make you glad you didn't blow your money on that fancy Hi-Fi vcr?
- 5) Tempting choice between awkward, unnatural word-for-word translation and wholesale rewriting under the guise of "adaptation".
- 6) Not having to listen to your "armchair translator" pals continually explain what *chikushoo* literally means.
- 7) Hey - in the Japanese version of ROBOT CARNIVAL, only *two* of the films had dialogue!
- 8) Enables translators to play up various subtle Shakespeare allusions in literary classics such as DEVIL HUNTER YOHKO and CREAM LEMON POP CHASER.
- 9) Helps lull mainstream video companies into false sense of superiority thus encouraging Government to loosen tariffs on

Japanese imports.

10) Surprisingly, judicious cutting actually makes WARRIORS OF THE WIND more faithful to Miyazaki's intentions than the original NAUSICAA. (Oops. That's an argument in favour of lousy *editing*)

11) Encourages wholesome family values by getting layabout otaku to turn off the vcr and spend more time watching wholesome family comedies on tv.

12) Here's a concept : TOMBSTONE FOR FIREFLIES - LAUGH RIOT OF THREE CONTINENTS!

13) Snappy theme songs by Milli Vanilli.

14) Dubbing appeals to broader audiences by replacing implausible difficult-to-pronounce Japanese names with realistic Western ones like "Johnny Destiny", "Ace Goodheart", "Princess Zandra" and "Wallaby Goldfarb".

15) Oh, as if anyone really has a preference, anyway.

16) While even the best subtitling can't save anime that's lousy to begin with, *really* lousy dubbing might actually make it watchable.

17) Awful dubbing encourages continuing SUB vs DUB debate, thus generating fan interest and selling more copies of anime magazines just like the one you're reading. Get the picture?

18) No annoying "dubbing purists" who look back fondly at BATTLE OF THE PLANETS and claim that the only good dubbing was done before 1980.

19) Anyone can get a job with a lousy dubbing company, unlike snooty high-quality subtitling companies with their discriminatory policy of only hiring translators who actually know Japanese.

And finally ...

20) It's better than nothing (almost).

JAMES MARSHALL, Canada : There's nothing inherently wrong with dubbing. It must, however, be done with a level of professionalism matching the original work. Amateurish dubbing will only damage anime's credibility and turn away potential new fans. As well, care must be taken to maintain the story and spirit of the original work, if not a word for word

translation. In short, only quality dubbing will sell anime to a larger audience.

CHI KIT TSANG (Anime Fanatic and Computer Guru), Scotland : When AKIRA was released it was lapped up by everyone because of its high quality in graphics, story, script and cast; but when other anime started to appear, their quality compared to AKIRA seemed insufficient, causing many a fan to opt for subtitled anime. This is mainly due to a lack of conviction in the voice-overs and a poor choice of cast, giving anime in monotone, both annoying and unatmospheric. This is aggravated further when the same dull voices are used for other anime. This is one reason why some fans prefer subtitled stuff. Another is to do with the magic of anime. Anime is JAPANESE, and when the original language is dubbed, then part of that magic is lost. To those of us that are true anime fans, this'll be the main reason. Other anime fans who prefer the dubbed stuff can only be described as being infatuated and delirious. As time passes, they will catch on, and become anime fans with an attitude, and rebels too. But if you don't have a choice, then dubbed anime is better than no anime. Deep in my soul I prefer the subtitled stuff - maybe it's because I understand a little Japanese or maybe I just hate the dubbed voices which sound like a bunch of half castrated stuffed pigeons. But the real question is what the majority think. So, dub or sub? An impartial answer would probably be in between!

GLYN OWEN, Wales : DUBBING : Pros - easy to follow dialogue; wider appeal to fans unfamiliar with subtitled anime. Cons - often the "voice acting" is pitiful; information can be lost or confused through attempts to fit dialogue to duration of lip movement (D.L.M.)
 SUBBING : Pros - dialogue closer to originals. Cons - sometimes tough to read during action scenes (no problem really - I can use a pause button); prices high due to "specialist nature" of subtitled works.
 CONCLUSION : I prefer subbed to dubbed anime by a great margin, because I feel I am getting closer to the original version - no problems with D.L.M. which can cut dialogue in one place and force characters to waffle on in another. Also, I find myself fast-forwarding through parts of some dubbed anime or using the mute button to avoid the worst of the dialogue. Anyone who has not tried watching subtitled anime should do so - your nearest video rental shop may have BUBBLE GUM CRISIS, well worth watching!

SEAN WALTERS, England : I enjoy watching anime a lot - we all do, right? And we all hate anything that spoils our enjoyment of this magnificent medium. Well, unfortunately, as most of us don't understand Japanese, we have to have our anime translated. This means either subtitling or dubbing. And many of us fans favour one, giving very little time to the other. So the debate rages on ...

Dubbing anime (in most cases) has disadvantages. The idea of dubbing is to turn the spoken Japanese into the most accurate spoken English translation so as to keep the sense and the storyline as close to the original as possible. And if that's what happened every time, most of us would be happy. But, of course, it doesn't. When dubbing, the length of time the English translation must take to be spoken should be just about the same time it took to speak the Japanese, if the lip synch is to look right. Because of this, the English can't usually be a direct translation, so a compromise must be reached. This can change the whole plot if consistently done throughout. I also can't help feeling that in plenty of dubs the American voice actors don't put in as much passion as the Japanese do. Dubbing may make a film easier to watch and can occasionally make a film, but it can also break a film (especially in the case of *Urotsukidoji I and II*).

Subtitling, on the other hand, can translate the Japanese as directly as possible, ensuring the storyline stays the same. What's more, lipsynch doesn't come into it so long as the film is subtitled well (and I've yet to see a subbed anime I can complain about). Subtitles do obscure some of the picture, and you have to spend most of the film reading, but that isn't as bad as it sounds. And you still get to keep the Japanese speech, which is a lot more believable than the American dub. Sounds like a good deal to me.

I think this is a perpetual debate - no amount of well-reasoned argument will change people's tastes. What we all want is a solution. Let Manga Video (our only affordable and reliable source in this country) offer a mail order service for subtitled versions of their releases. If there is only a small market for subtitles, as they claim, it won't cut into their supporting retailers' sales. If they find there is a large market for subs (and there will be) then they can release them alongside the dubbed versions in the shops. Simple really!



JULIAN BLAKE, England : I have just acquired my first anime titles - *RIDING BEAN* and *AKIRA* (Collectors' Edition). I chose these two because (1) they were recommended, and (2) they were subtitled. *RIDING BEAN*'s subtitling is detailed, running to 3 lines in places - as a result, I found myself rewinding a few seconds here and there, from missing either words or action. *AKIRA* is better subtitled with a maximum of two lines of text at any time and a bigger font. However, where the background is bright the text is almost invisible - a thicker outline would help.

Despite these criticisms, I enjoyed both productions, and appreciated hearing the original voices and music. My anticipated dislike for dubbed anime was realised when I watched the *AKIRA* Production report and saw several dubbed clips from the film. The use of an American West Coast "surfer dude" voice-over for Kaneda (a Japanese biker living in downtown Neo-Tokyo) struck me as being grossly misplaced and unbelievable. An authentic Japanese teenager speaking English would have been more logical than the actual

corny offering. Even the, I'd still prefer the subtitled version. To quote Otomo himself "... voices are so important in establishing the character of a film. You can realise the effect of an entire film just by listening to the dialogue." In the short time I have been involved in the anime scene, it seems to me that those who buy dubbed must only want instant anime entertainment, as opposed to those who buy subtitled for a "look and feel" anime experience.

(Yes, the quote from Otomo was obtained by listening to the voice-over!)

MARTIN CHAN, England : I personally prefer subbing to dubbing any day, even though at one point I couldn't stand subtitles; after a while I got used to it and the feel of the animation is more realistic and streamlined. Briefly, the main point that gives dubbed films a poor reputation is the constant stereotyping of characters. A good example of this was the recent MANGA VIDEO release of *VAMPIRE HUNTER D*. My sisters and I had fits of laughter at the actor who played Greco as he sounded Welsh! The flow of the story is often inter-



rupted for lengthy and unwanted explanations of simple situations. (Is this used to keep the film in synch?) To be honest, I have not yet seen one example of a perfectly dubbed anime yet - the nearest being PROJECT A-KO. I have read recently that MANGA VIDEO have no plans to release subtitled anime as there is no market for it. I think they should reconsider their viewer data as it may be outdated. All the anime fans I have talked to prefer subtitled films.

MICHAEL P. McCARTY Jnr., USA :

Personally I am firmly in the subtitled camp. For my own experience, having had access to both subbed and dubbed anime, I have found the Japanese voice actors to be much more believable. They are able to infuse the characters with more emotion, more depth, more life if you will. There are no strained pauses, no gaps in continuity to make me gnash my teeth! Perhaps as anime becomes more and more mainstream then more attention to these details will eliminate this problem. We'll see.

HELEN'S COMMENTS : *I don't mind whether a film is dubbed or subbed, as long as it's done well, and that seems to*

be the general flow of opinion in our mailbag. A number of fans asked why a subbed "collectors' edition" couldn't be put out for those who wanted it, and perhaps were prepared to pay a bit more. For the most part, though, anime fans just want to see anime released in a format that does it justice, with sympathetic and literate translation, good scripts and effective voice acting. The attitude in fandom right now seems very reminiscent of the early days of the indie music scene - fans know what they want and care about it passionately. They'll support the efforts of anyone who respects their commitment and enthusiasm.

Apart from the sub-dub mailbag, the rest of our post was a diverse as ever. Here's a small selection.

I have a cuddly Totoro - what's it worth?
SIMON DOMINGUEZ, Halstead, Essex, UK

HELEN : *every Totoro is priceless - and by the way there is no such thing as an uncuddly Totoro. Cuddliness is implicit in the nature of Totoros; even when made of*

non-cuddly materials (like plastic for badges, or clay for models) , being Totoros they are by definition cuddly. A soft-toy-type Totoro will set you back between 1,500 and 50,000 yen in Japan, where they come in all sizes from tiny to huge. Steve and I have a treasured 15" tall Totoro which cost us \$39.95 in the USA and was worth every cent. There are undoubtedly some people who would pay anything to have a Totoro of their very own - the question is, how could money ever compensate you for parting with yours?

Dear Anime-sorts,

Yow, too MUCH anime!!! (Never thought I'd say that ...) A year ago I was going through anime withdrawal symptoms, now I'm O.D.'ing on the stuff! Thanks for being my medical journal all that time. [End bizarre medical analogy.]

I've been a rabid anime fan since UKCAC 90's classic screening of AKIRA, though I have mixed emotions about its newfound fame in the UK. On the one hand, I now have more anime than I can shake a chopstick at (huh?), but conversely, it has grown from a secret cult (a secret I exulted in) to a graphic phenomenon ... on (dammit!) , not unlike THE SIMPSONS or the Turtles - and how often nowadays do they show their spikey/green heads? Sure, there's no comparison, but peoples is strange ...

Ye gods, man, curse thy pessimistic tongue! A toast - may anime flourish, and may those involved make a buck! Cheers!
HARRY H. HEALY, Glasgow, Scotland,

HELEN : *After a letter like that there's nothing to do but quote Nietzsche - "What does not kill us, makes us strong".*

Dear Helen and co.,
Michael Minott's letter in AUK 9 was right on! Streamline's best work easily ranks with the best being put out by any company. It's not as if other companies are infallible, anyway. U.S. Manga Corps, for example, has brought out some truly appalling dreck. Their subtitled is fine, but the films themselves frequently bite. I don't mean to slam USMC, most of their titles are pretty solid. I just want to make the point that no company is perfect. (Well, okay, AnimEigo is pretty close, but that just means they haven't made many mistakes so far ...) All things considered Streamline has about as good a track record as anybody else. (And all those professional Macek-bashers out there should really try to relax a bit.)

BRIAN D. CLARKE, Victoria, B.C., Canada



FANSCENE ROUNDUP

COLLECTIVE NEWTYPES (MANCHESTER)

If you are an ANIME-ADDICT or a MANGA-MANIAC, then why not contact Charles Thornhill at 54 Southdown Close, Heaton Norris, Stockport, SK4 1LD? He's starting an anime/manga group and hopes to arrange weekly meetings in the Didsbury area, and more ... usual ssae appreciated!

NOTTINGHAM JAPANESE ANIMATION AND MANGA CLUB

Animaniacs in NOTTINGHAM can contact Chris Hartford, 106 Main Road, Gedling, Nottingham, NG4 3HE, or John Smith, 24 Maxwell Street, Long Eaton, Nottingham NG10 1EG, for details of a group of animation fans who meet (ir)regularly for discussions and showings. They say "there's something for everyone in our extensive library!"

ESSEX ACES - Staff at ACE COMICS in Colchester are producing a fanzine called ANIMACE as part of the ACE MANGA/ANIME CLUB. The promotional angle isn't obtrusive and the first issue (Miyazaki, Pizza Cats, reviews and more) was an enjoyable read. The Club also offers discounts on purchases from the shop and regular meetings in Colchester. Editor Ed Gray can be contacted at 27 Goulings Ave., Walton on Naze, Essex CO14 8QL, for details of the zine and club.

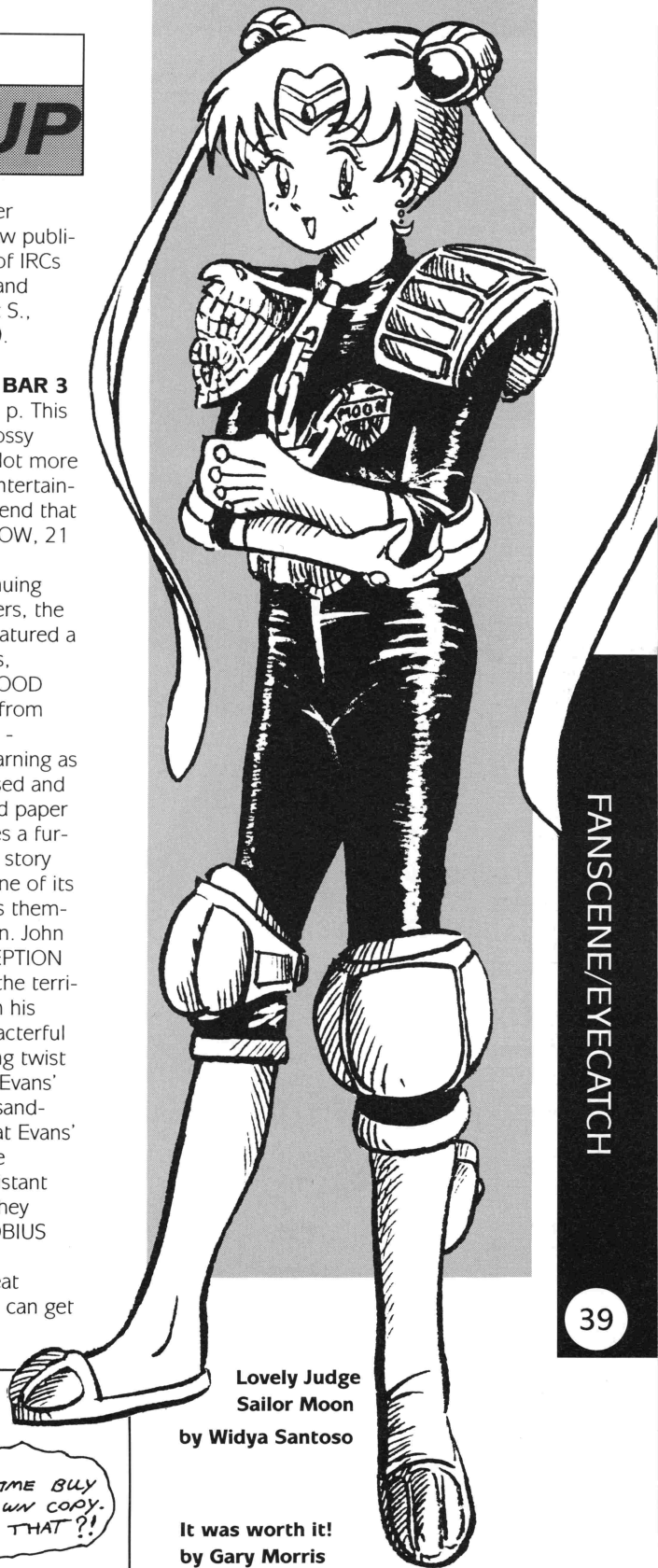
MEANWHILE IN UPMINSTER ... another new Essex fanzine is born. John Overall is seeking contributors - art or articles - for ANIME MAGIC. All enquiries/offers to John c/o INVASION, PO Box 7, Upminster, Essex, RM14 2RH.

ANIME HOUSE PRESS has a wide range of anime fiction and art publications, many of which cater more expressly for the tastes of the female fan than anything published in Britain at present. ANIME HOUSE #9 has fiction on LUPIN III, MACRON 1, ST. SEIYA and

PATALLIRO with lots of art, and other anthology zines as well as single-show publications are available. Send a couple of IRCs for their current list to Marg Baskin and Heather Bruton, 28 Woolwich Street S., Kitchener, Ontario, Canada N2K 1R9.

TALES FROM THE CAJUN SUSHI BAR 3

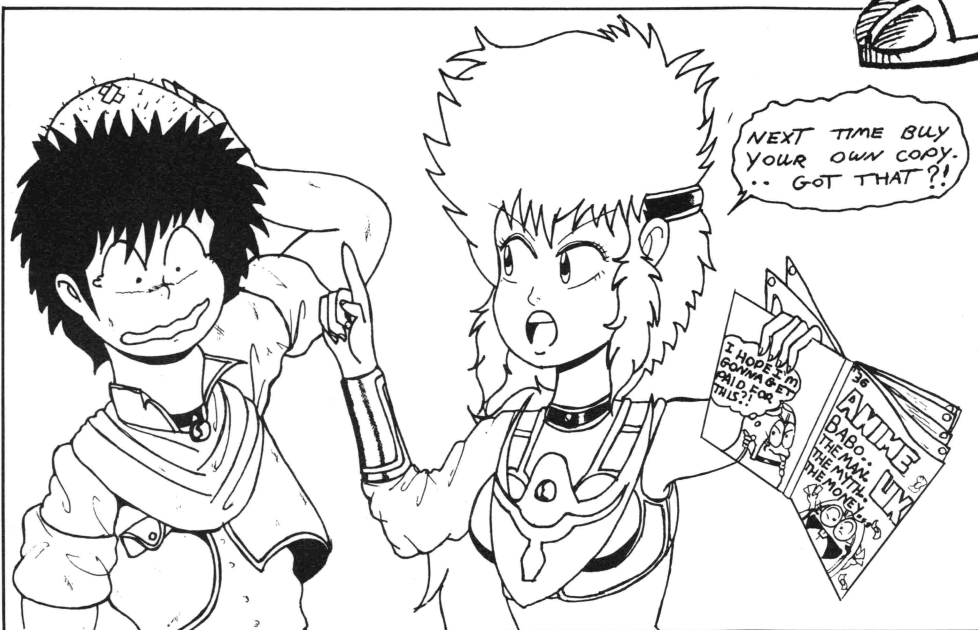
is out now price £2.50 including p & p. This is about the price of your average glossy games mag but gives you a hell of a lot more imagination, excitement and sheer entertainment for your money, and I recommend that you write immediately to JIM SWALLOW, 21 Wadham House, 12 College Close, Edmonton, London N18 2XT. Continuing their policy of encouraging new writers, the CAJUN SUSHI editorial squad have featured a number of newcomers to their pages, notably Harry Payne, whose CHILDHOOD FRIEND which takes the characters from TONARI NO TOTORO thirty years on - should carry a Government health warning as guaranteed to leave you very depressed and in need of several boxes of man-sized paper hankies. Pat Munson-Siter contributes a further chapter of her SAINT SEIYA side story which is bidding fair to be worth a zine of its own. Once again, though, the editors themselves provide the jewels in the crown. John Spencer's THE ELEGANCE OF DECEPTION takes off after a contrived start into the territory Tsukasa Hojo has made so much his own for a charming, stylish and characterful CITY HUNTER crossover with a chilling twist in its neatly formed tail, and Peter J. Evans' MERCILESS LIGHT is a blinding thousand-carat gem. Its one shortcoming is that Evans' own characters - the Jewish detective Feinburg and his young Japanese assistant have so much life of their own that they show up Asamiya-sama's SILENT MOBIUS team for the pretty ciphers they are. Challenge your tastebuds today go eat CAJUN SUSHI, the only takeaway you can get by mail order without it spoiling.



Lovely Judge
Sailor Moon

by Widya Santoso

It was worth it!
by Gary Morris



anime
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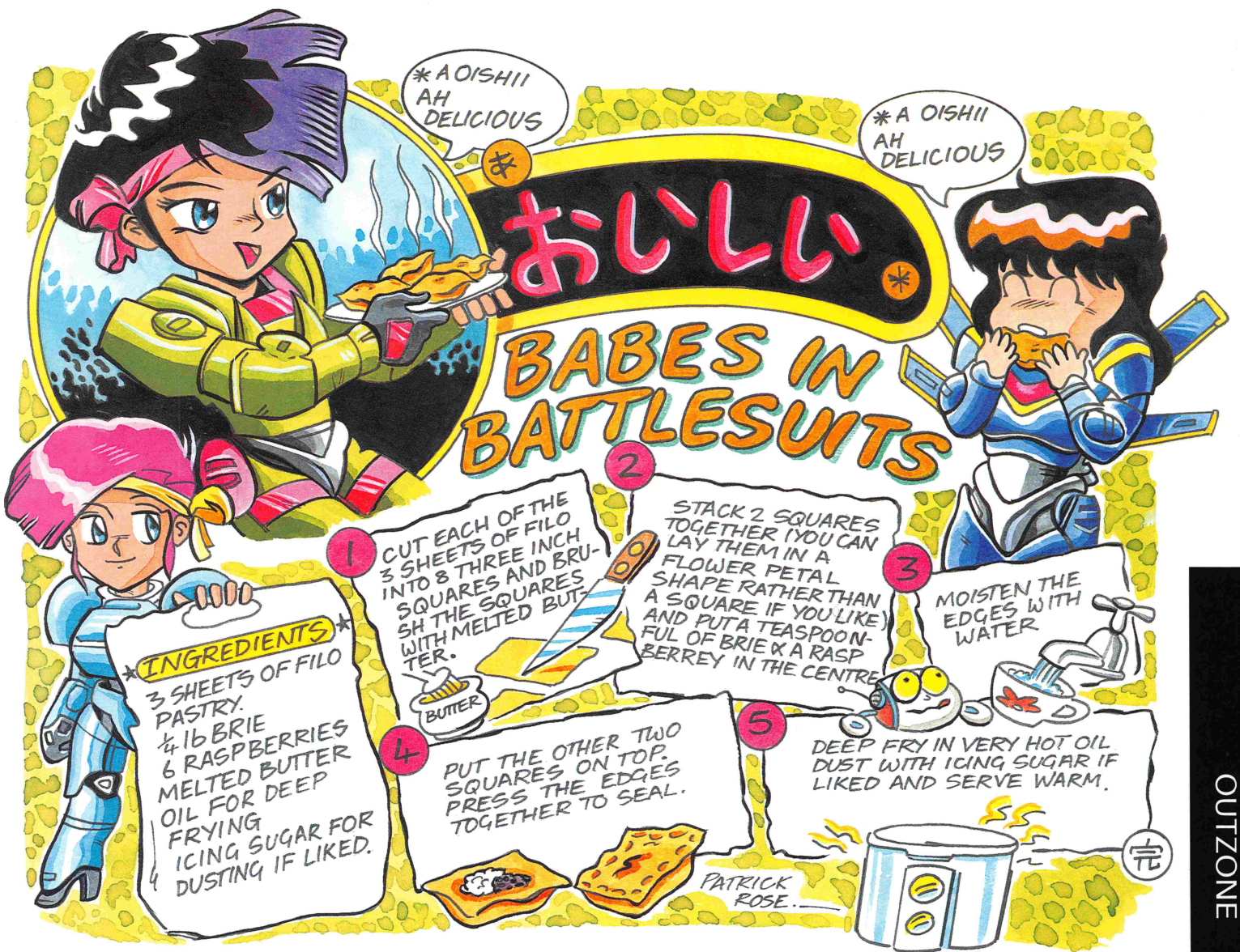
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 BATTLE ANGEL ALITA

HOMAGE TO TEZUKA

アニメ
ANIME UK
 MAGAZINE

• ON SALE •
 1st FEBRUARY 1994

OUTZONE

41

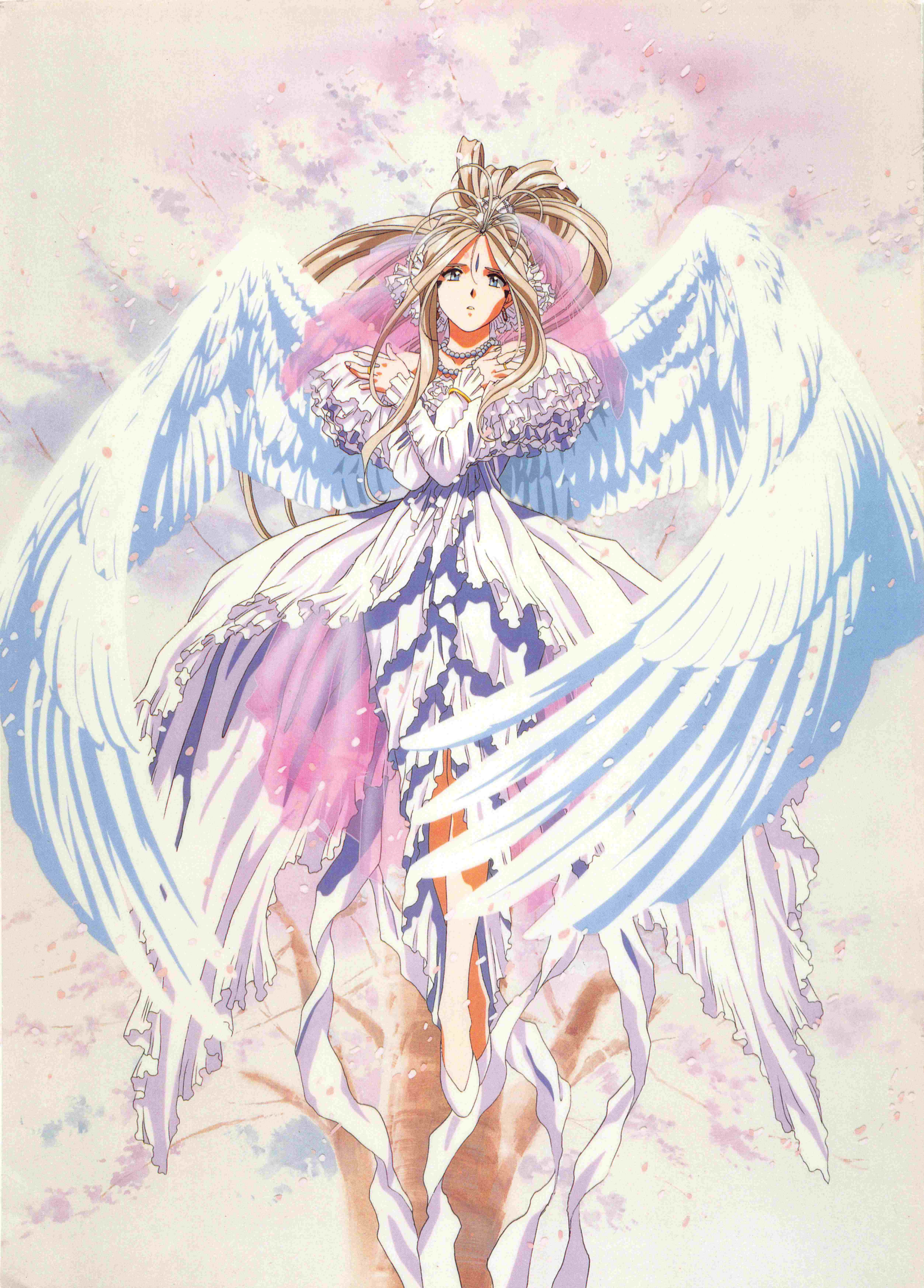
ANIME GALLERY

This issue's back cover shows a different kind of lovely angel - the gorgeous Belldandy from AA MEGAMISAMA. As you may remember from Peter Evans' article in AUK #8, student Morisato Keiichi found all his wishes coming true in a most unexpected fashion when he dialled a wrong number and got a goddess for a girlfriend! Fujishima Kosuke's manga has a Christmas instalment EVERGREEN HOLY NIGHT due out in Japan on 21 December, and for those who like to follow the adventures of Belldandy, Keiichi and their friends and siblings it'll be a must-have.

© Fujishima Kosuke/Kodansha/TBS/KSS

There's nothing to add but - A MERRY CHRISTMAS TO ALL OUR READERS!





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1994

M T W T F S S M T W T F S S

JANUARY

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FEBRUARY

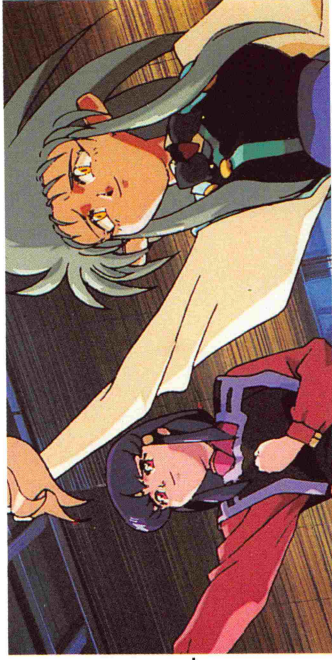
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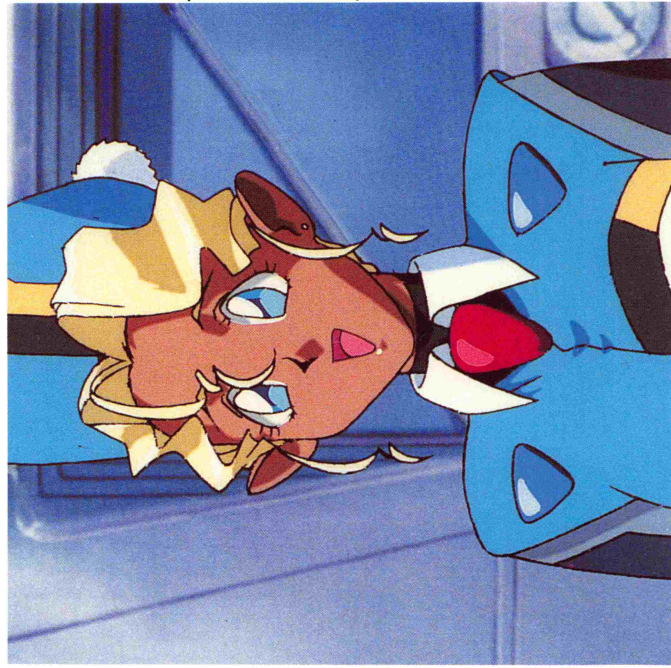
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JULY

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AUGUST

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1994

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OCTOBER

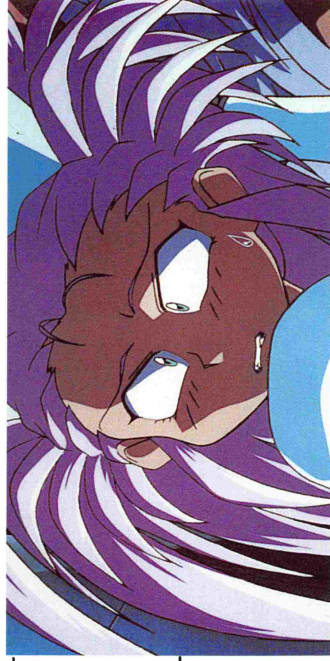
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DECEMBER

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TENCHIMUYO!! RYO OH KI

1994 Calendar



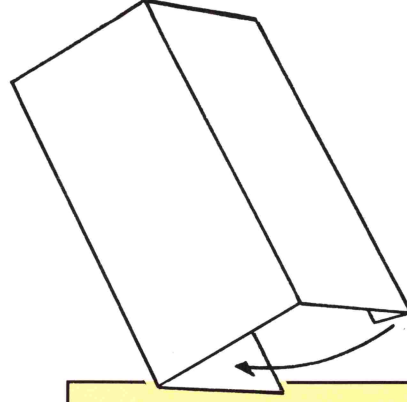
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INSTRUCTIONS

To make up your calendar :

- 1) Cut round flap
- 2) Score along lines
- 3) Fold along scored lines
- 4) Glue flap and press to form a hollow triangle

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